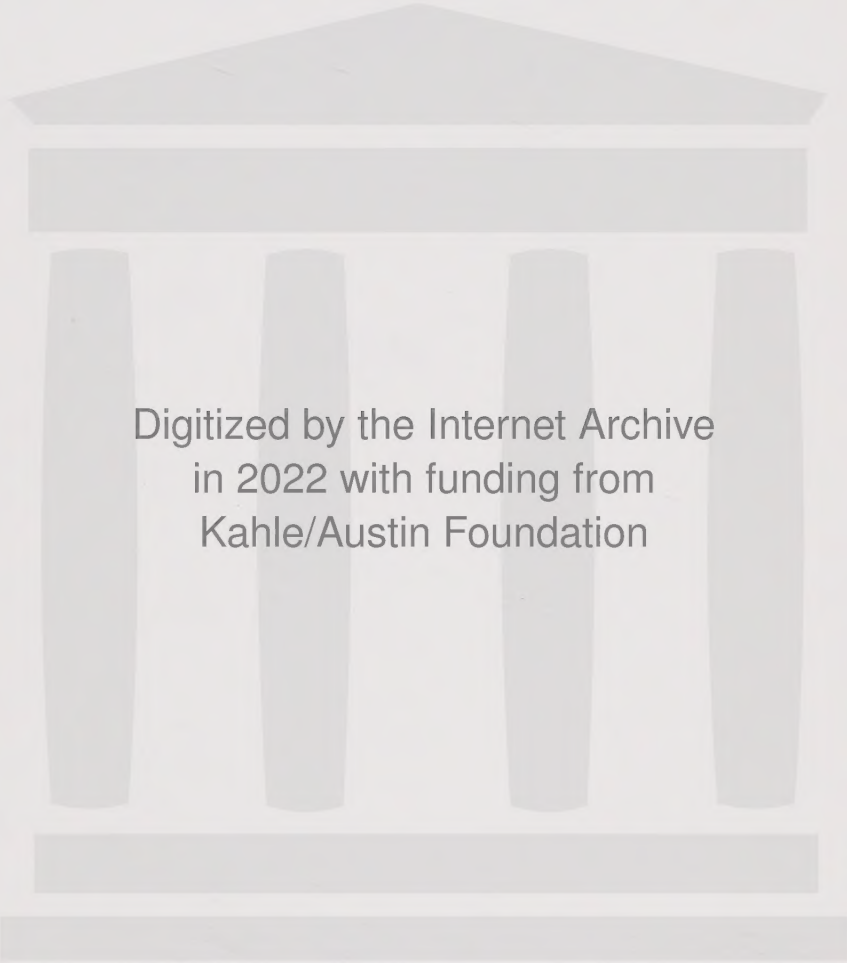




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**AMERICAN
ENGRAVERS
UPON COPPER AND STEEL**

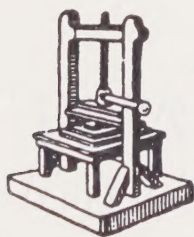
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AMERICAN ENGRAVERS UPON COPPER AND STEEL

BY
DAVID MCNEELY STAUFFER

PART I
BIOGRAPHICAL SKETCHES
ILLUSTRATED

Burt Franklin: Bibliography and Reference Series # 54



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TO

MY WIFE

FLORENCE SCRIBNER STAUFFER

I DEDICATE THIS WORK

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AMERICAN ENGRAVERS

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Adams, Dunlap	1764	Birch, Thomas	1779-1851
Aitken, Robert	1734-1802	Birch, William	1755-1834
Akin, James	1773-1846	Blake, Wm. W.	1848
Akin, Mrs. Jas.	1808	Blyth, B.	1740-1782†
Allen, Joel	1755-1825	Bogardus, James	1800-1874
Allen, L.	1782	Bolen, J. G.	1840
Allerdice, Samuel	-1798	Bolton, J. B.	1841
Anderson, Alexander	1775-1870	Bona-Parte	1800
Anderson, Hugh	1811	Bonar, T.	1850
Anderson, W.	1855	Booth, T. D.	1830
Anderton, G.	1828-1890	Boudier, ———	1800
Andrews, Joseph	1805-1873	Bowen, Abel	1790-1850
Annin, Wm. B.	1813	Bower, John	1810
Annin & Smith	1823	Bowes, Joseph	1796
Archer, James	1834	Boyd, John	1811
Armstrong, Wm. G.	1823-1880†	Boynton, G. W.	1842
Atwood, W.	1840	Bracket, Miss H. V.	1816
		Bridport, Hugh	1794-1837
B., J. W.	1812	Brooks, ———	1800
Babson, R.	1860	Brown, Benjamin	1812
Baker, I. H.	1860	Brown, Geo. L.	1814-1889
Baker, John	1832	Bruen, R. C.	1820
Balch, Vistus	1799-1884	Bruff, Chas. O.	1770
Bannerman, J.	1800	Bruls, M. G. de	1759
Bannerman, W. W.	1829	Brunton, Richard	1781
Bannister, James	1840	Buell, Abel	1742-1825
Barber, Chas. E.	1840-1892†	Bull, Martin	1744-1825
Barber, John W.	1798-1885	Burgis, William	1717
Barber, William	1807-1879	Burnap, Daniel	1800
Barker, William	1795	Burt, Charles	1823-1892
Barnard, W. S.	1845	Butler, ———	1835
Barralet, Jno. Jas.	1747-1815	Butler, J. M.	1850
Bassett, W. H.	1820	Buttre, Jno. C.	1821-1893
Bateman, William	1774		
Bather, George	1850	Cade, J. J.	1860
Bather, Geo., Jr.	-1890	Callender, Benj.	1773-1856
Baulch, A. V.	1869	Callender, Joseph	1751-1821
Beau, John Anthony	1770	Campbell, A. G. & J. K.	1860
Beckwith, Henry	1842	Campbell, Robert	1806
Bennett, Wm. Jas.	1787-1844	Capewell, Samuel	1860
Best, E. S.	1826-1880†	Carey, Peyton	1810
Billings, A.	1801	Cario, Michael	1736
Billings, Joseph	1770	Carpenter, B.	1855

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Carson, C. W.	1843	Doolittle & Munson	1842
Casilear, Jno. W.	1811-1893	Dorsey, Jno. Syng	1783-1818
Chambers, R.	1820	Doty & Jones	1830
Chapin, William	1802-1888	Dougal, W. H.	1803-1853
Chapman, Conrad W.	1860	Draper, John	1801
Chapman, Jno. G.	1808-1890	Drayton, J.	1820
Chapman, Jno. L.	1860	Dresher, A.	1860
Charles, William	-1820	Dudensing, R.	-1899
Cheney, B. & T.	1781	Duffield, Edward	1756
Cheney, John	1801-1885	Dunlap, William	1766-1839
Cheney, Seth W.	1810-1856	Dunnell, E. G.	1847
Childs, Cephas G.	1793-1871	Dunnell, Wm. N.	1845
Chorley, John	1818	Durand, Asher B.	1796-1886
Chubb, T. Y.	1860	Durand, Cyrus	1787-1868
Chubbuck, Thomas	1860	Durand, John	1792-1820
Clark, A.	1825	Durand, Theodore	1835
Clark, James	1840	Durand, William	1850
Clarke, Thomas	1797	Duthie, James	1850
Classen, Wm. M.	1840		
Clay, Edward W.	1792-1857	Earle, J.	1876
Claypoole, James, Jr.	1761	Eckstein, John	1806
Clemens, Isaac	1776	Eddy, Isaac	1812
Clover, Lewis P.	1819-1864†	Eddy, James	1827
Cobb, G.	1800	Edwards, S. Arent	1862-
Collard, W.	1840	Edwin, David	1776-1841
Cone, Joseph	1814	Ely, A.	1810
Conn, James	1771	Ellis, Edwin M.	1844
Conny, John	1702	Ellis, Geo. B.	1821
Cook, T. B.	1809	Ellis, W. H.	1845
Cooke, Geo.	1816	Emmes, Thomas	1701
Cooke, Joseph	1789	Engelman, C. F.	1814
Copley, Jno. S.	1737-1815	Entzing-Miller, T. M.	1850
Coram, T.	1779	Exilious, John G.	1810
Cross, A. B.	1840		
Cross, P. F.	-1856	Fairchild, L.	1800-1840†
Cushman, Geo. H.	1814-1876	Fairman, David	1782-1815
Cushman, Thos. H.	1840	Fairman, Gideon	1774-1827
		Fairman, Richard	1788-1821
Daggett, Alfred	1835	Farmer, John	1798-1859
Dainty, S.	1840	Felch, —	1855
Danby, J.	1822	Feters, W. T.	1820
Danforth, M. I.	1800-1862	Field, Robert	-1819
Darby, J. G.	1838	Fitch, John	1743-1798
Darley, F. O. C.	1822-1888	Folwell, Samuel	1765-1813
Davies, C. W.	1854-1901†	Forrest, Ion B.	1814-1870
Dawes, H. M.	1811	Fosette, H.	1850
Dawkins, Henry	1754	Foster, C.	1841
Dearborn, Nathaniel	1786-1852	Foster, John	1648-1681
Deeley, C.	1835	Fowle, E. A.	1843
Delaney, J. E.	1850	Fox, Gilbert	1776-1806†
Delliker, George	1817	Frederick, John L.	1818
Delnoce, Luigi	1855	Freeman, —	1816
Dewing, Francis	1716	Freeman, E. O.	1850
Dick, Alex. L.	1805-1850†	Freeman, W. H.	1830
Dodson, R. W.	1812-1867	French, Edwin Davis	1851-
Doney, T.	1845	Furness, John M.	1785
Doolittle, Amos	1754-1832	Furst, Moritz	1782-1834†
Doolittle, Samuel	1804		

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G., L.	1812	Harrison, Rich. G., Jr.	1860
Galland, John	1796	Harrison, Samuel	1789-1818
Gallaudet, Edward	1809-1847	Harrison, William	-1803
Gallaudet, Elisha	1730-1800†	Harrison, Wm., Jr.	1797
Gandolfi, Mauro	1771-1834	Harrison, Wm. F.	1831
Garden, Francis	1745	Hartman, C.	1850
Gauk, James	1799	Hatch, Geo. W.	1805-1867
Gavin, H.	1796	Hatch, L. J.	1875
Gavitt, John E.	1817-1874	Havell, Robert	1815
Gaw, R. M.	1829	Hay, de W. C.	1850
Gil, Geronimo A.	1732-1798	Hay, William	1819
Giles, Chas. T.	1827-1900†	Hay, Wm. H.	1826
Gillingham, E.	1819	Henry, John	1793
Gilman, John W.	1741-1823	Herbert, Lawrence	1748
Gimber, Stephen	1830	Hewitt, —	1820
Gimber, Stephen, Jr.	1845	Hill, James	1803
Gimbrede, Jos. Napoleon	1820	Hill, John	1770-1850
Gimbrede, Thomas	1781-1832	Hill, John Henry	1839-
Girardet, P.	1857	Hill, John Wm.	1812-1879
Girsch, F.	1850	Hill, Samuel	1789
Gladding, K. C.	1825	Hiller, J., Jr.	1794
Glover, D. L.	1850	Hills, J. H.	1845
Gobrecht, Christian	1785-1844	Hingston, —	1820
Godwin, Abraham	1763-1835	Hinman, D. C.	1830
Goldthwait, G. H.	1842	Hinschelwood, Robert	1812-1860†
Goodall, Al. G.	1826-1887	Hobart, Elijah	-1863
Goodman, Charles	1790-1830	Hollyer, Samuel	1826-
Graham, A. W.	1834	Hoogland, William	1815
Graham, George	1797	Hooker, William	1805
Graham, P. P.	1870	Hopkins, Daniel	1783
Gray & Todd	1817	Hoppin, Thos. F.	1816-1850†
Greenwood, John	1727-1792	Horner, T.	1844
Gridley, Enoch G.	1803	Horton, —	1830
Gross, J.	1834	Houlton, J.	1796
		House, Timothy	-1865
Haines, D.	1820	Houston, H. H.	1796
Haines, William	1802	Howe, Z.	1797
Halbert, A.	1835	Humphreys, F.	1850
Hall, Alfred B.	1842-1900†	Humphrys, William	1794-1865
Hall, Alice,	1847-1900†	Hunt, Samuel V.	1803-1893
Hall, Chas. B.	1840-1905†	Huntington, E.	1828
Hall, Geo. R.	1818-	Hurd, E.	1840
Hall, Henry B.	1808-1884	Hurd, Nathaniel	1730-1777
Hall, H. B., Jr.	-1900†	Hutt, John	1774
Hall, Peter	1828-1895	Hutton, Isaac & George	1796
Halpin, Frederick	1805-1842†	Hutton, J.	1825
Halpin, John	1850		
Hamlin, Wm.	1772-1869	Illman Bros.	1860
Hamm, Phineas E.	1825	Illman, G.	1855
Hammond, J. T.	1839	Illman, H.	1855
Hanks, O. G.	1838	Illman Sons	1845
Harris, James	1850	Illman, Thomas	1824
Harris, Samuel	1783-1810	Illman & Pilbrow	1836
Harrison, Charles	1840		
Harrison, Chas. P.	1783-1850†	Jackman, W. G.	1841
Harrison, David	1870	Jackson, —	1826
Harrison, Richard	1820	Jarvis, Jno. W.	1780-1839
Harrison, Rich. G.	1814	Jenckes, Joseph	1602-1683

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Jennys, Rich., Jr.	1774	Lepelletier, —	1814
Jewett, Chas. A.	1816-1878	Lewis, J.	1780
Jocelyn, Nathaniel	1796-1881	Lewis, J. O.	1815
Jocelyn, Simeon S.	1799-1879	Lincoln, Jas. S.	1811-1887
Johnson, David G.	1831	Longacre, Jas. B.	1794-1869
Johnson, W. T.	1850	Love, G.	1807
Johnston, David C.	1797-1865	Lovett, Robert	1816
Johnston, Thos.	1708-1767	Lowe, R.	1838
Jones, Alfred	1819-1900	Lownes, Caleb	1775
Jones, A. L.	1845	Lybrand, J.	1820
Jones, Benjamin	1793		
Jones, Fitz-Ed.	1854	M., J.	1758
Jones, R. S.	1873	Maas, Jacob	1824
Jones, Wm. R.	1810	McCabe, E.	1855
Jordan, Henry	1836	McCarthy, —	1860
Justice, Joseph	1804	McCluskey, Wm.	1845
		McGoffin, John	1813-1883†
Kearny, Francis	1780-1833†	McLellan, H. B.	1860
Keenan, William	1830	McRae, John C.	1855
Kellogg, J. G.	1850	Mackensie, E.	1833
Kelly, J.	1851	Macklow, J.	1833
Kelly, Thomas	1795-1841	Main, William	1821
Kennedy, James	1797	Major, Jas. Parsons	1818-1900
Kensett, Jno. F.	1818-1872	Malcolm, Jas. P.	1767-1815
Kensett, Thos.	1786-1829	Manly, John	1790
Kernan, F. G.	1870	Manzo, José	1789-1840
Kershaw, J. M.	1850	Marchant, B.	1816
Key, F. C.	1850	Mare, John de	1850
Key, William H.	1864	Marsac, Harvey	1834
Kidder, J.	1813	Marsh, Wm. R.	1833
Kimberly, Denison	1814-	Marshall, —	1804
Kimmel, P. K.	1850	Marshall, Wm. E.	1837-1900†
King, G. B.	1830	Martin, D.	1796
King, James S.	1852	Martin, E.	1826
Kinsey, Nathaniel, Jr.	1854	Martin, J. B.	1822
Kirk, John	-1862	Martin, Robert	1860
Kneass, William	1781-1840	Mason, Alva	1819
Knight, T.	1856	Mason, D. H.	1805
Koevoets, H. & C.	1870	Mason, Wm. G.	1822
Kosh, A. E.	1838-1897	Maverick, Ann	1840
Kupfer, R.	1865	Maverick, Emily	1830
		Maverick, Maria A.	1830
Lamb, Anthony	1760	Maverick, Peter	1780-1831
Lamb, John	1756	Maverick, Peter, Jr.	1840
Lang, Geo. S.	1799-1883†	Maverick, Peter R.	1755-1811
Lavigne, —	1814	Maverick, Samuel	1824
Lawrence, W. S.	1840	Maverick, Samuel R.	1835
Lawson, Alex.	1773-1846	Maxon, Charles	1833
Lawson, Helen E.	1830	Meadows, C.	1850
Lawson, Oscar A.	1813-1854	Meadows, R. M.	1817
Leach, Samuel	1741	Medairy & Bannerman	1828
Le Count & Hammond	1840	Merchant, G. W.	1834
Leddel, Joseph, Jr.	1752	Meyer, Henry H.	1834
Lee, Homer	1855-1903†	Meyrick, Richard	1729
Leggett, R.	1870	Middleton, Thomas	1814
Lehman, George	-1870	Moffat, J.	1830
Lemet, L.	1804	Molineux, —	1831
Leney, Wm. S.	1769-1831	Montgomery, R.	1781

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Moore, Isaac W.	1831	Perine, Geo. E.	1837-1885
Moore, T.	1845	Perkins, E. G.	1831
Morgan, Geo. T.	1845-1892†	Perkins, Jacob	1766-1849
Morin, J. F.	1825	Perkins, Joseph	1788-1842
Morse, Hazen	1824	Phillibrowne, Thomas	1834
Morse, Nathaniel	-1748	Phillips, Charles	1842
Morse & Tuttle	1840	Picart, B.	1800
Mote, W. H.	1835	Pierpont, Benj., Jr.	1778
Mottram, C.	1855	Piggot, Robert	1795-1887
Mould, J. B.	1830	Platt, H.	1832
Mulliken, Jonathan	1780	Plocher, Jacob J.	-1820
Mumford, E. W.	1835	Pollock, T.	1839
Munger, George	1783-1824	Porter, J. T.	1815
Munson, S. B.	1830	Posselwhite, Geo. W.	1822-1899†
Murphy, —	1807	Poupard, James	1774
Murray, George	-1822	Price, George	1826-1864†
Murray, John	1776	Prud'homme, J. F. E.	1800-1888†
Neagle, James	1770-1822	Punderson, L. S.	1850
Neagle, John B.	1796-1866	Pursell, Henry	1775
Nesmith, J. H.	1805	Pursell, —	1820
Newcomb, D.	1820	Quarre, F.	1850
Newman, B. F.	1860	Radcliffe, C.	1805
Newsam, Albert	1809-1864	Ralph, W.	1794
Nichols, Fred. B.	1824-1905†	Rawdon, Freeman	1804-1860†
Norman, John	1748-1817	Rawdon, Ralph	1813
O'Brien, R.	1850	Reason, Philip H.	1850
O'Neill, John A.	-1876†	Reed, Abner	1771-1866
Oakley, F. F.	1860	Reich, John	1806
Oertel, Johan A.	1823-1901†	Reiche, F.	1795
Okey, Samuel	1765	Revere, Paul	1735-1818
Ormsby, W. L.	1809-1883	Reynolds, Thomas	1786
Osborn, M.	1812	Rice, E. A.	1845
Osborn, Milo	1836	Rice, James R.	1824-1876†
Ostrander, P.	1850	Rice, W. W.	1846
Otis, Bass	1784-1861	Richardson, S.	1795
Ourdan, Jos. J. P.	1803-1874	Ridgway, W.	1854
Ourdan, Jos. P.	1828-1881	Riley, —	1800
Ourdan, Vincent Le C.	1855-	Ritchie, Alex. Hay	1822-1886†
Page, William	1811-1885	Roberts, —	1841
Palmer, J.	1826	Roberts, John	1768-1803
Papprill, Henry	1849	Robertson, —	1815
Paquet, Anthony C.	1814-1882	Robertson, W.	1831
Paradise, Jno. W.	1809-1862	Robin, Augustus	1870
Parker, Chas. H.	1795-1819	Robinson, —	1815
Parker, George	1832	Robinson, W.	1830
Parkyns, Geo. I.	1795	Roche, —	1791
Paul, E.	1855	Rogers, John	1808-1888
Peabody, M. M.	1823	Rollinson, Charles	1808
Peale, Chas. W.	1741-1827	Rollinson, Wm.	1762-1848
Pease, Jos. I.	1809-1883	Rolph, J. A.	1834
Pease, Richard H.	1857	Romans, Bernard	1720-1784
Peasley, A. M.	1804	Rosenthal, Albert	1863-
Pekenino, Michele	1821	Rosenthal, Max	1833-
Pelham, Henry	1749-1806	Rost, Christian	1850
Pelham, Peter	-1751	Rothwell, J.	1841
Pelton, Oliver	1799-1860†	Ruggles, E., Jr.	1790

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St. Memin, C. B. J. F. de	1770-1852	Spencer, Asa	-1847
Sacheverell, John	1732	Spencer, W. H.	1825
Sadd, H. S.	1840	Stalker, E.	1815
Sanford, I.	1783	Steel, Alfred B.	1850
Sartain, Emily	1841-1905†	Steel, J.	1850
Sartain, Henry	1833-1895	Steel, James W.	1799-1879
Sartain, John	1808-1897	Steeper, John	1762
Sartain, Samuel	1830-1905†	Stiles, Samuel	1830
Sartain, Wm.	1843-1906†	Stoddart, G.	1835
Saulnier, H. E.	1830	Stone, Henry	1826
Savage, Edward	1761-1817	Stone, Wm. J.	1822
Savory, —	1830	Stone, Mrs. W. J.	1840
Saxton, Joseph	1790-1873	Storm, G. F.	1834
Seacki, Francisco	1815	Story, Thomas C.	1837
Schlecht, Charles	1843-1905†	Stout, Geo. H.	1830
Schoff, Stephen A.	1818-1905	Stout, James D.	1813
Schoff, P. R.	1850	Stout, James V.	1834
Schofield, Louis S.	1868-1905†	Strickland, Wm.	1787-1854
Schoyer, Raphael	1824	Stuart, F. T.	1850
Schwartz, C.	1814	Swett, C. A.	1860
Scoles, John	1793		
Scot, Robert	1783	Tanner, Benjamin	1775-1848
Scott, Joseph T.	1795	Tanner, Henry S.	1786-1858
Sealey, Alfred	-1862	Tappan, W. H.	1840
Serz, J.	-1878	Taylor, T.	1860
Seymour, Jos. H.	1791	Teel, E.	1830-1859
Seymour, Samuel	1797	Terril, Israel	1806
Shallus, Francis	-1821	Terrill Bros.	1868
Sharpe, C. W.	1850	Terry, W. D.	1836
Sherman & Smith	1841	Thackara, —	1775
Sherratt, Thomas	1870	Thackara, James	1767-1848
Shields & Hammond	1840	Thackara, Wm. W.	1791-1839
Shipman, Charles	1768	Thew, Robert	1850
Shirlaw, Walter	1838-1906†	Thompson, —	1834
Shotwell, H. C.	1853	Thompson, D. G.	-1870
Simmone, T.	1814	Thompson, J. D.	1860
Simmons, Joseph	1765	Thornhill, —	1810
Simpson, M.	1855	Thornton, William	1761-1827
Skinner, Charles	1867	Throop, D. S.	1824
Smillie, James	1807-1885	Throop, J. V. N.	1835
Smillie, Jas. D.	1833-1906†	Throop, O. H.	1825
Smillie, Wm. C.	1813-1899†	Tiebout, Cornelius	-1830
Smillie, Wm. M.	1835-1888	Tiller, Robert	1818
Smith, C. H.	1855	Tiller, Robert, Jr.	1828
Smith, G.	1790	Tisdale, Elkanah	1771-1834†
Smith, Geo. G.	-1858	Todd, A.	1812
Smith, H. W.	1828-1879	Topham, —	1852
Smith, John R.	1770-1849	Toppan, Charles	1796-1868†
Smith, R. K.	1824	Torrey, C. C.	1815
Smith, Sidney L.	1845-1906†	Trenchard, E. C.	1798
Smith, Wm. D.	1829	Trenchard, James	1777
Smither, James	1768	Tripler, H. E.	1850
Smither, Jas., Jr.	1803	Tucker, Wm. E.	1801-1857
Snyder, H. W.	1797	Tully, Christopher	1775
Soper, R. F.	1831	Turner, James	-1759
Sparrow, T.	1770	Tuthill, W. H.	1825
Spenceley, J. W.	1865-1906†		
		Underwood, Thomas	1795-1849

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Valdenuit, ———	1796	White, Thomas S.	1734
Valentine, Elias	1810	Whitechurch, Robert	1814-1883†
Vallance, John	-1823	Wiggin, J.	1810
Verger, P. C.	1796	Wightman, Thomas	1802
Vernon, T.	1853	Wilcox, J. A. J.	1875
		Willard, Asaph	1819
Wagner, H. S.	1850	Williams, E. G. & Bro.	1830
Wagner, William	1820	Williams, H.	1812
Wagstaff, C. E.	1840	Willson, J.	1800
Walter, Adam B.	1820-1875	Wilmer, Wm. A.	1834
Warner, C. J.	1796	Wilson, Alexander	1766-1813
Warner, Geo. D.	1791	Wilson, D. W.	1825
Warner, William	1813-1848	Wilson, James	1813
Warnicke, Jno. G.	-1818	Wilson, W. W.	1850
Warr, John	1821	Wise, ———	1850
Warr, John, Jr.	1825	Wissler, Jacques	1803-1887
Warr, W. W.	1830	Wood, J.	1826
Warren, A. C.	1819-1904	Woodcock, T. S.	1830
Watts, J. W.	1850	Woodruff, Wm.	1817
Wells, J.	1836	Woodward, E. F.	1839
Welch, Thomas B.	1814-1874	Wooley, Wm.	1800
Wellmore, E.	1834	Worship, ———	1815
Wellstood, James	1855-1880	Wright, C. C.	-1854
Wellstood, Jno. G.	1813-1889†	Wright, G.	1837
Wellstood, Wm.	1819-1900	Wright, Joseph	1756-1793
Weston, Henry W.	1803	Wrightson, J.	1860
Westwood, Charles	1851		
Whelpley, P. M.	1845	Yeager, Joseph	1815
White, Geo. H.	1870	Young, James H.	1817
White, G. I.	1825	Young & Delleker	1840

PREFACE

THE following notes upon about seven hundred American engravers upon copper and steel, are presented to those interested with a full sense of probable omissions and possible errors of statement. Some years have been spent in gathering the necessary material from many and widely scattered sources. In the absence of any collected literature upon this subject, a close study of many thousands of the earlier American engravings has been made the foundation of this series of sketches, and the information thus secured has been supplemented by whatever could be gathered from the newspapers, directories, and other publications of the period, and by correspondence with the descendants of engravers. In this connection, the writer would express his deep obligation to those whose interest in this work has induced them to courteously place at his disposal such pertinent material as came to their hands from time to time.

There are many books treating of foreign engravers and their work; but with scarcely an exception the writers of these books ignore the existence of the art of engraving in America. The reason for much of this neglect is apparent. The great majority of the early American engravers were relatively obscure men; many of

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them were gold- and silver-smiths, only working upon copper to meet a limited local demand, and the resultant prints rarely found their way across the sea. As a matter of fact, the only record we have of the existence, as engravers, of a number of these early men is the few impressions of a plate accidentally preserved. But as a record of men and events connected with our early history, and as marking the evolution of the art upon this continent, even these crude efforts are interesting and historically important.

The sketches themselves are confined to such detail of the professional life of the engraver as could be found; and when the subject of the sketch is known for what he has accomplished in another field, this fact is simply noted. As before stated, the prints themselves, and their signatures, dates, and publishers form the basis of these studies; and as the engravers of bank-notes rarely signed their work, a number of worthy engravers of this class have doubtless been overlooked. The American painter-etcher, as a rule, has been purposely omitted, as not properly coming within the scope of the present work.

The purpose of the writer, in gathering this material, has been two-fold. In the first place, he here attempts at least a beginning in the historical preservation of the names of many men who worked in an humble but earnest manner in establishing in this country the art of engraving upon metal; and a number of the American successors of these pioneers achieved honorable distinction as engravers, and their work is well worthy of record for its intrinsic merit. In the second place, the

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writer trusts that his labors may be of use to those interested in the preservation and study of early American engravings.

To the end that this record may be extended and corrected, the writer would be deeply indebted for any further detail concerning the men here noted, or for information as to new men.

DAVID McNEELY STAUFFER.

Yonkers, N. Y., July 1, 1905.

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UPON COPPERPLATE ENGRAVING IN THE UNITED STATES

It is impossible to definitely state when and where the first attempt was made to engrave upon wood or metal on the North American continent, or in that part of it now known as the United States. For political reasons, those controlling Colonial affairs forbade the establishment of the printing-press upon these shores for nearly a century after the first settlement. And, in fact, there was very little demand for printing or engraving until after the wilderness had been in some measure conquered, and until permanent communities of considerable importance had been established.

Basing the statement solely upon such evidence as has been preserved, we can only say that one Joseph Jenckes is credited with having cut the dies for the Pine-tree Shilling of 1652, at the Lynn iron-works in the Colony of Massachusetts Bay; and John Foster, who established the first printing-press in Boston, engraved upon wood a portrait of the Rev. Richard Mather, which appears as a frontispiece to a life of that divine published at Cambridge, New England, in 1670.

But the scarcity of metallic money among the early colonists, and the necessary issue of a paper currency to meet this condition, probably created the first serious demand for the work of a copperplate engraver. The

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Colony of Massachusetts Bay authorized the issue of a paper currency in 1690—the first among the American Colonies to thus relieve its monetary wants: and, judging from the crude character of the notes then circulated, the plate was engraved by some silversmith trained to engrave script, arms, and ornament upon silver-plate or pewter platters. This Massachusetts paper money was counterfeited almost as soon as issued; and this fact is sufficient evidence that the Colonial authorities did not employ all the engraving talent then available in New England. The simplicity of design and the coarseness of execution made imitation easy; and the early records of Massachusetts Bay teem with complaints against this fraudulent money; and that the Colonial Treasury might distinguish the good from the bad, it was compelled to resort to secret marks and to peculiar sequences and arrangement of the names signed to its own notes.

In this early paper money of Massachusetts the engraved portion included a more or less ornamental headline of scroll-work, the seal of the Colony, and script setting forth the authority, place and date of issue and the denomination. The back of the first issue was left blank; the top edge of the note was "indented," and each was signed by three members of a specially appointed committee.

The immediate effect of the circulation of the fraudulent money referred to was an attempt to improve the successive issues of the Treasury's notes. The money of 1702 shows a more complicated design in the seal and the script is better engraved than is the money of 1690; in 1713 the back of the bill was decorated with a very ornate cypher; the notes of 1736 are almost above criticism in the script-engraving and ornamentation; and the issues of 1742 and 1744 are so well engraved throughout that there is a strong probability that these plates were made in England.

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The first copperplate engraver of record in the American Colonies is John Conny, a goldsmith and silversmith of Boston. Conny made the plates for the Massachusetts "bills of credit" of 1702, as is shown by the records of the colony; and there is sufficient similarity between this issue and the earlier one of 1690, to make it probable that he engraved the plates for that bill as well. But the first man to attempt the engraving of a portrait upon copper seems to be Thomas Emmes, of Boston, who in 1701 little more than scratched upon that metal a copy of an English engraving of the Rev. Increase Mather, which was used as a frontispiece to a sermon of that worthy published in Boston in that year.

Foster, Conny and Emmes were all doubtless New England men by birth: but in 1715 there arrived in Boston, probably from London, one Francis Dewing, who advertised his varied accomplishments as follows: "He engraveth and Printeth Copper Plates. Likewise Coats of Arms and Cyphers on Silver Plate. He likewise cuts neatly in Wood and Printeth Callicoës." This notice shows the combination of the copperplate engraver with the decorator of silver-plate; and the last clause in the notice refers to the repeating designs then cut upon heavy blocks of pear-wood, and used in hand-printing with dyes upon cotton cloth. In 1722 Dewing engraved a large plan of the town of Boston, which was probably the first engraving of its class made in this country; though the Hubbard map of New England, published in 1677 and credited to John Foster, antedates it as a map engraved upon wood.

About this time, at least two other American-born engravers were working in Boston. These were Thomas Johnston, born in that town in 1708, who was doing some good work in 1729; and Nathaniel Morse, who engraved a respectable copperplate portrait published in 1731. Morse also engraved the plates for some of the

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early Massachusetts money. But the first man who produced a really meritorious portrait plate in this country was undoubtedly Peter Pelham, who painted and then engraved in mezzotint, in 1727, a portrait of the Rev. Cotton Mather. By a curious coincidence, this is the third member of this famous New England family to find a place in our record of the earliest portraits engraved in America.

While the other engravers mentioned were self-taught, or engraved on copper simply as a branch of the silver-smith's trade, Pelham was a thoroughly trained engraver in mezzotint, had engraved many portraits of notable people, and had achieved considerable fame as an engraver before some now unknown cause induced him to leave London, and its field for profitable employment, to cast his lot with the people of Boston. And Pelham's departure for New England so far removed him from his contemporaries that, until corrected by the late Mr. Whitmore, English writers upon the art of engraving assumed that he died about 1730, or just about the time that he disappeared from London. They were ignorant of the fact that he remarried in Boston, taught school, and painted and engraved portraits in that city until his death, which actually occurred in 1751.

This mention of Pelham suggests the remark that mezzotint engraving is not of such recent date in the United States as some writers upon the subject assume. As noted above, the first really good portrait plate produced in America was a mezzotint; and about this same date William Burgis scraped a rather poor mezzotint view of the lighthouse near Boston; and the stepson of Peter Pelham—the later famous artist John Singleton Copley—about 1765, made at least one mezzotint portrait, that of the Rev. William Welsted. Somewhat later than this, we have the respectable mezzotint work of Richard Jennys and Samuel Okey, in 1773 and 1774,

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and that of Charles Willson Peale in 1787, and of Edward Savage in 1791.

In the quarter century just preceding the outbreak of the American Revolution there was a somewhat rapid increase in the number of engravers in the Colonies; though the volume of work was not large, including a few portraits, some views of prominent buildings, and maps, book-plates, bill-heads, and engraved music. In addition to the names already mentioned, we note for this period the following men among the recognized engravers: In the New England section, James Turner, Nathaniel Hurd, Paul Revere, Joseph Callender, and Amos Doolittle; in New York, Michel Godhart de Bruls, Elisha Gallaudet, Peter Rushton Maverick, and Bernard Romans; and in Philadelphia, Henry Dawkins, John Steeper, James Claypoole, Jr., James Smither, John Norman, James Poupard, and Robert Aitken. Some of these men do not appear as engravers until 1775; and others, as Dawkins, Turner, and Norman, worked at different times in several colonies.

In the Southern Colonies, prior to the Revolution, the printing-press and what pertained to it found little encouragement, and book-plates and other minor engraved work usually came from England. Prior to 1775 we find but one engraver located south of the Mason and Dixon Line; Thomas Sparrow, of Annapolis, who engraved title-pages, book-plates, and some woodcuts, and conspicuously signed his name to the plates for the Maryland paper money of 1770-74. The only other Southern engraver approaching the date of 1775 is Thomas Coram, of Charleston, S. C., who designed and engraved the plates for the South Carolina money of 1779.

With the outbreak of the Revolution a popular demand arose for other portraits than those of clergymen and college benefactors: and to this event we are indebted

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for the Samuel Adams of Revere and Okey, the John Hancock by Revere, the early portraits of Washington, and the remarkable series of American generals and statesmen engraved by John Norman. To these we should add the battle scenes of Romans and Doolittle and early maps of the seat of war. With scarcely an exception these patriotic efforts were exceedingly crude in design and execution and are now only prized for their historical interest and their relative rarity.

The peace of 1782, and the consequent fairly rapid development of the American States, brought some encouragement to the fine arts in the new republic. But so far as engraving was concerned this movement was slow. It was not until 1794 that a meritorious plate of any description was engraved, for the first time in our art history, by a man born on American soil and regularly trained as a professional engraver. This honor belongs to Cornelius Tiebout, a native of New York and the descendant of a Dutch-Huguenot ancestor who settled on Long Island in the seventeenth century. This claim is made with all due regard for the creditable portraits engraved by Charles Willson Peale and Edward Savage several years before Tiebout published his John Jay in London. Both Peale and Savage were Americans by birth, and both were trained to engrave in England; but while Peale and Savage did comparatively little engraving and were actually portrait-painters, Tiebout devoted his life to producing and publishing prints.

The life record of Cornelius Tiebout is somewhat obscure. We know that he was engraving in line in New York as early as 1789, and that he went to London with the purpose of learning to engrave under competent masters of the art. Tiebout made excellent use of his opportunities and became a very good stipple-engraver, abandoning the line work of his earlier period. In December, 1794, he engraved and published in London his

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large print of the "Anthophile," after a painting by J. Green; and in April, 1795, he published in the same city his quarto portrait of John Jay. Tiebout returned to the United States in 1796; established himself in business in New York, and then in Philadelphia, as a professional engraver, and his name is signed to a large number of important plates.

Tiebout, however, soon after his arrival here, found two formidable rivals in the production of portraits in stipple, in the person of the Irishman, Houston, who was engraving in Philadelphia in 1796; and in David Edwin, the son of an English comedian of some reputation, who came to the same city in 1797. Houston apparently soon returned to England; but Edwin remained in the United States and became one of the most prolific and popular portrait engravers of his period.

After 1800 the number of engravers in the United States increases too rapidly for separate mention in this place, and there was a marked advance in the quality of the work performed. This double gain may be accounted for in several ways. The few good engravers now established in the country soon gathered pupils about them and taught others to engrave. Then, too, there was a rapidly growing demand for good illustrative work in the magazines started, such as the "Port Folio" and the "Analectic," and in the many American reprints of standard English books. These books were generally illustrated by well-engraved copperplates, which were copied, and served as excellent models for our own engravers. Among these reprints one of the earliest and most important was the American edition of Rees' Encyclopedia, published by Thomas Dobson, of Philadelphia, in 1794-1803. This publication appeared in many volumes, and the amount of illustrative work was so great that the names signed to the plates included about all the engravers then actively employed in the United States.

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Bank-note work had a very considerable influence upon the advancement of engraving in this country in the first quarter of the last century. In 1810 the American, Jacob Perkins, devised means for substituting steel for copper in the engraved bank-note plate; thus providing a material that admitted of much finer work and at the same time vastly prolonged the useful life of the plate itself. Perkins, Cyrus Durand, and other ingenious Americans invented or improved the transfer-press, geometrical lathe, and other mechanical appliances useful in bank-note work, and so cheapened the process that a decided impetus was given to the business—especially as this was an era of paper money in the States. Bank-note engraving establishments sprang into existence in all our larger cities; and as the engraving of the vignettes and the ornamentation and lettering of the plates demanded the highest grade of work and furnished regular and profitable employment, we find that practically all the trained line-engravers during the first half century were thus engaged at some period in their professional career. Among these we may note such well-known names as Armstrong, Bannister, Burt, Casilear, Danforth, Hatch, Alfred Jones, Pease, Schoff, and the Smillies. Even the master among American line-engravers, Asher B. Durand, was for some time engaged in the manufacture of bank-notes, in association with his brother, Cyrus Durand, and with C. C. Wright and Joseph Perkins.

By the middle of the last century American bank-note engraving had become deservedly famous throughout the world; much work was done for foreign governments, and in this class of work our engravers are still preëminent.

Another considerable field for the early American engraver was opened by the publication of the once popular and handsomely illustrated *Annals*, first

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issued by the Ackermans, of London. These books contained small landscape plates, ideal heads, and subject plates usually beautifully engraved in line after the paintings of foreign or American artists. It is among these small Annual plates, engraved by such men as A. B. Durand, John Cheney, Danforth, Prud'homme, and others that we find some of the most pleasing and best examples of pure line work executed in the United States.

James Barton Longacre, a designer, engraver and print-publisher of Philadelphia, also had a part in raising the standard of engraving in this country. In 1832, in connection with James Herring, Longacre undertook the publication of "The National Portrait Gallery," a collection of portraits and brief biographies of prominent American warriors and statesmen. In planning this work the standard of excellence in the engraved portraits was set so high that the promoters of the enterprise were unable to find a sufficient number of skilled engravers to supply the plates in the time required. To meet this emergency they induced trained engravers to come from England and from the Continent to work especially upon the "Gallery" plates. Some of these men returned home after executing their commissions; but a considerable number of them established themselves in business here, to the advantage of the art generally.

With the last quarter of the last century, however, came the beginning of the end of hand-engraving upon metal for purposes of popular illustration. This somewhat abrupt and almost total disappearance of an art honored for more than four centuries, is directly traceable to the invention and rapid development of reproductive processes, combining the use of the camera and purely mechanical and chemical methods. By utilizing these processes the material for ordinary illustrative purposes is produced so rapidly and so cheaply that the

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comparatively slow and costly hand-engraving has become commercially impossible. Properly handled this process-work is satisfactory for the purpose intended; and in the more popular forms it has the decided advantage over copperplate work of permitting its use with type, at one printing; the separate and costly printing on the plate-press being no longer necessary.

It must be admitted that in this substitution of mechanical means for the work of the burin handled by a master in the art, we lose much of the power, brilliancy, and color seen in the plates of some of the old hand-engravers. But, on the other hand, these cheap and rapid processes add enormously to the volume of illustrative matter; and while there is far too much of certain classes of newspaper plates, the photographic nature of the abundant illustrations of the present day is storing up valuable material for the future historian. By combining color-printing with these processes, art is also promoted by a wider distribution of satisfactory copies of the work of the masters of this and of past centuries.

One field alone is left open to the old-time hand-engraver upon copper and upon steel, and that is the production of bank-note vignettes and the lettering of the plates. And that this field still remains is not due to any reverence for the art or its traditions, but rather to the very prosaic fact that by utilizing this skilled, slow, and costly work, the makers of bank-notes believe that they are making imitation more difficult. Even now, the cost of hand-engraving upon steel would be practically prohibitory, were it not that by the use of the transfer-press and other ingenious mechanical appliances, one expensive steel vignette can be made to do duty in a number of separate designs by transferring it upon copper and then differentiating it by appropriate ac-

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cessories engraved upon this copperplate. As a matter of fact the original steel vignette is never used for printing.

Hand-engraving upon copper and steel as an art is dead, never to be revived; but it must always be honored for its intrinsic merits, for its possibilities, and for its loving traditions.

AMERICAN
ENGRAVERS
UPON COPPER AND STEEL



Mr, Richard Mather.

REV. RICHARD MATHER
ENGRAVED ON WOOD BY
JOHN FOSTER
1648-1681

AMERICAN ENGRAVERS UPON COPPER AND STEEL

ABERNETHIE

In the "History of the Revolution of South Carolina," by David Ramsay, M. D., published by Isaac Collins, Trenton, N. J., 1785, there are several maps of military operations, marked *Abernethie Sc. Charleston*. They are well engraved, and this same name is signed to several book-plates of Southern men.

ADAMS, DUNLAP

The "Pennsylvania Gazette," Sept. 6, 1764, contains the following announcement:

"Dunlap Adams. Engraver in Front-street, between Chesnut and Walnut streets, informs the Publick. That he does all kinds of engraving on Gold, Silver, Copper, Brass, Ivory, &c. As he is but lately come to Town, and of course has not so much Business as he could do, any Persons who are pleased to favour him with their Work, may depend on his doing it punctually to the Time appointed, and in the neatest Manner. He also makes the nicest pierced or plain Medals in Gold or Silver. Like-

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wise, he proposes to teach Writing at his House, from Eleven to One o'clock, at two Dollars per Month."

No copperplate work by Dunlap Adams is known.

AITKEN, ROBERT

Born at Dalkeith, in Scotland, in 1734; died in Philadelphia, July 15, 1802. Aitken appears in Philadelphia as a printer and publisher in 1769; returned to Scotland in the same year, but came back to Philadelphia in 1771. He issued the "Pennsylvania Magazine, or American Monthly Museum," from January, 1775, to June, 1776. For this magazine he engraved the vignette on the title-page, after a design by Pierre E. du Simitiere, and a number of the illustrations; among the latter were some of the first views of military operations in the Revolution ever engraved. While done on copper the work is crude, plainly showing an unpractised hand. But in the "Pennsylvania Evening Post," May 22, 1777, we find the statement, "All kinds of Engraving done in the neatest manner at R. Aitken's book-store," implying that he was ready to do other work than that intended for his own magazine.

AKIN, JAMES

Born about 1773, probably in South Carolina; died in Philadelphia, July 18, 1846, "aged 73 years." Akin came to Philadelphia from Charleston, S. C., and was for a time a clerk in the State department under Timothy Pickering (1795-1800).

His earliest work as an engraver is found in John Drayton's "View of South Carolina," Charleston, S. C.,

BIOGRAPHICAL SKETCHES

1802, and in Dobson's edition of Rees' Encyclopedia, Philadelphia, 1794-1803; he signed the latter plates as *J. Akin, Sc. So. Carolina.*

Akin then went to New England; as in 1804 he was engraving book illustrations in Salem, Mass., and in 1806 he was established in Newburyport in the same State. He painted portraits in water-colors and is credited with having issued a series of local caricatures of New England men, a few of which have been seen by the writer. Thomas Leavitt, of Hampton Falls, N. H., an intimate friend of Akin, is said to have had quite a collection of these caricatures, which was scattered and lost by his descendants.

In 1808 Akin returned to Philadelphia and advertised himself as then located "just above the Upper Ferry over Schuylkill, where he means to persue his business, etc." In 1811 his name appears in the Philadelphia directories as an "engraver," and, excepting in 1814-17, inclusive, the name of James Akin is printed continuously in these directories until 1846; but the occupation is variously given as engraver, designer, druggist, eating-house keeper and draftsman for patents. He drew caricatures upon stone for the lithographers, engraved book-plates, and for a time he published prints in connection with William Harrison, Jr.

The will of James Akin was probated Aug. 14, 1846, and is on record in Philadelphia. In it he leaves to his widow, Ophelia, "my best friend in this world," his house at No. 18 Prune St., Philadelphia, two hundred shares of stock of the Bank of South Carolina, and twenty-five shares of the Planters & Mechanics Bank of Charleston

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—all for life, with remainder to his children. He mentions one daughter, Caroline Christie Akin, and a sister, Eliza Akin, of Charleston, S. C. The name of his widow, Ophelia Akin, appears in the Philadelphia directories until 1854.

AKIN, MRS.

Mrs. Akin is supposed to have been the wife of James Akin, who was established as an engraver in Newburyport, Mass., in 1806–08. The only evidence we have of her work as an engraver, however, is a certificate of membership issued by the orphan asylum of Newburyport, evidently in the beginning of the last century. The heading to this certificate represents a woman seated under a tree and surrounded by children, with drapery above the containing oval and crossed palms below. The certificate below declares that “Mrs. Akin furnishes each member with a specimen | of her abilities in the graphic arts.” The plate is otherwise unsigned.

ALLEN, JOEL

Born in 1755, at Farmington, now Southington, Conn.; died in 1825. Joel was the son of Daniel Allen, a storekeeper of Farmington, but he later settled in Middletown, Conn., owned property there, and there did much of his engraving. For these biographical points we are indebted to the courtesy of Mr. Albert C. Barnes, librarian of the Connecticut Historical Society. Mr. Barnes adds that Allen served in the Revolution, was a man of artistic temperament, and very versatile.

His first dated work was for Williams Law’s “Select



N^o (174) 5^d

THIS Indented bill of Five Shillings
due from the Massachusetts Colony to
the Possessor shall be in value equal to
money & shall be accordingly accepted
by the Treasurer & receivers subordinate
to him in all publick payments and for
any Stock at any time in the Treasury
Boston in New-England December
the 10th 1690, By Order of y^e General &
Court

Wisha Hutchinson



Edm^d Wentthrop Com^{tes}

Timothy Abington

MASSACHUSETTS BILL OF CREDIT

PROBABLY ENGRAVED BY

JOHN CONNY

1690

BIOGRAPHICAL SKETCHES

Harmony," published in 1779. He engraved plates for Maynard's edition of "Josephus," New York, William Durell, 1792, and in the same year a map of Connecticut, published in Middletown by William Blodgett. In 1796-97 he was engraving portraits for a history of France, published in Philadelphia, and he worked for Boston publishers at a seemingly later date. As an engraver the work of Allen was very crude, and in line. It is possible that he learned to engrave with Kensett, of Cheshire, Conn.

ALLEN, L.

The only engraving seen by the compiler, and signed by L. Allen as engraver, is a quarto mezzotint portrait of Rev. Stephen Williams, D.D., first pastor of the church at Longmarsh, Mass. As the inscription records his death on June 10, 1782, the plate must have been engraved after that date.

The crudity of the work and the fact that the portrait is that of an American divine, are the only reasons for including L. Allen in this list, as nothing more is known about him. The plate bears evidence of having been engraved prior to 1800.

ALLEN & GAW

The above names, as *Allen & Gaw Sc.*, are signed to a "Chart of Boston Harbor, Surveyed in 1817 by Alex^r. S. Wadsworth, U.S.N., by order of Com^e. William Bainbridge, to whom it is most respectfully inscribed." This map, $35\frac{1}{8} \times 41$ ins. in size, was published by John Melish, Philadelphia, 1819.

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The Gaw of the above firm was possibly R. M. Gaw, who was seemingly in the employ of Peter Maverick, of Newark, N. J., in 1829, and was then engraving architectural plans and elevations.

ALLERDICE, SAMUEL

This copperplate engraver was a pupil, and later a partner, of Robert Scot, of Philadelphia; and the firm of Scot and Allerdice made a large number of the plates for Dobson's edition of Rees' Encyclopedia, Philadelphia, 1794-1803. According to the death-notice in "Claypoole's Advertiser," "Samuel Allerdice, engraver," died in Philadelphia on Aug. 24, 1798.

Over his own name Allerdice engraved in line a few portraits for Hume's "History of England," published by R. Campbell, Philadelphia, 1795. He was an indifferent engraver.

ANDERSON, ALEXANDER

Born in New York City, April 21, 1775; died in Jersey City, N. J., April 18, 1870. Anderson early became interested in copperplate engraving and was self-taught; but, yielding to the wishes of his family, he studied medicine, and in 1796 was graduated from the Medical Department of Columbia College as an M. D. He was again engraving on copper in New York in 1797, and the next year he permanently abandoned medicine for the burin.

He engraved a number of copperplates and attained very considerable proficiency in that branch of his art.

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But in 1820 Dr. Anderson became interested in the wood-engravings of Bewick and his followers, and he so much improved upon the work of his predecessors in this country that he is generally recognized as the Father of Wood-Engraving in the United States. His use of the "white line" in wood-engraving was peculiarly successful and effective.

ANDERSON, HUGH

The name of this good engraver in line and in stipple appears in the Philadelphia directories for 1811-19 and 1822-24, inclusive; he engraved a large number of the plates appearing in S. F. Bradford's Philadelphia edition of the Edinburgh Encyclopedia; and he also made portraits and other illustrations for the Philadelphia book publishers. Anderson possibly was trained abroad, and belonged to the group of Scotch engravers who came to the United States in the first decade of the last century.

As late as 1835 a Hugh Anderson was engraving on copper and on wood in St. Clairville, O. This may have been the Philadelphia engraver, but the inferiority of the work of the later man would lead us to doubt this.

ANDERSON, W.

About 1855 this excellent engraver of portraits and landscape was working for the engraving firm of C. A. Jewett & Co., of Cincinnati, O. Much of his work will be found in the "Ladies Repository" published in that city.

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ANDERTON, G.

Born in London about 1828; died about 1890, says Mr. Samuel Hollyer. Anderton was a good engraver of portraits in both the stipple and mezzotint manner; he was engraving in the United States as early as 1850, and for a time he was in the employ of J. M. Butler, of Philadelphia. Some of these prints are signed G. J. Anderton, though the style would lead us to suppose that it is the same man mentioned above.

ANDREWS, JOSEPH

Born in Hingham, Mass., Aug. 17, 1805; died in Boston, May 7, 1873. Andrews was apprenticed at an early age to the Boston engraver Abel Bowen, and from him and from Wm. Hoogland he learned to engrave. In 1827—or in 1829, according to W. J. Linton—he joined the firm of Carter, Andrews & Co., of Lancaster, Mass., F. Andrews being his brother. A very prosperous business was established in engraving, printing, and publishing, and Linton says that the firm employed as many as fourteen engravers at one time, though these were chiefly wood-engravers. The firm failed as a result of the financial panic of 1833.

Joseph Andrews is said to have executed his first plate on steel in 1829, after a painting by Alvan Fisher. In 1835 he went to England and received instruction from the London engraver Goodyear; he then worked in Paris, and while in the latter city he engraved a head of Franklin, from the Duplessis portrait, for the works of Franklin edited by Jared Sparks. After a short stay in the United States, Andrews again visited Europe in



REV. INCREASE MATHER

ENGRAVED BY

THOMAS EMMES

1701

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1840, and during his two years absence from this country he engraved six plates for the "Gallerie Historique de Versailles," published in Paris. Andrews went to Paris for a third time in 1853; and in 1855 he commenced his chief plate—"Plymouth Rock, 1620," engraved after a painting by Rothermel. This plate was not completed until 1869, and in its execution it consumed nearly half of this engraver's time for fourteen years.

Joseph Andrews ranks among the best of American line-engravers and especially excelled in portrait work. In the course of his professional career in the United States he seems to have had a number of business associates, as we find plates signed by his name coupled with those of Carter, F. Andrews, Thos. Kelly, S. A. Schoff, H. Wright Smith, Wagstaff and W. H. Tappan.

ANNIN, WILLIAM B.

This engraver was probably a pupil of Abel Bowen, of Boston, as he was working for that master in 1813 and for some years thereafter. He then engraved both portraits and views for a time over his own name; but as early as 1823 he was associated with the Boston engraver George Girdler Smith, and the firm of ANNIN & SMITH produced a considerable quantity of good work. Annin was largely engaged in map engraving and is credited with having engraved the once celebrated Loring globes.

Annin & Smith were for some time engaged in the lithographic business, under the name of the Annin & Smith Senefelder Lithographic Company, of Boston. In 1831 Annin & Smith sold out the lithographic busi-

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ness to W. S. Pendleton, who continued the business as the Senefelder Company, of the same city.

ARCHER, JAMES

James Archer was the engraver of the majority of the large plates illustrating Hinton's "History and Topography of the United States," published in Boston in 1834. These views of American scenery are generally drawn by American artists; and on several of the plates the engraver signs himself *J. Archer, Sc. Boston*. Nothing more is known about him by the compiler; though, as an English engraver of this name was engraving landscape plates for London publishers in 1832, it is possible that he came to the United States especially to engrave the plates in the edition of Hinton referred to.

A James Archer was engraving book and magazine illustrations in 1855 for C. A. Jewett & Co., of Cincinnati, O.; but while these plates are similar in character to the Boston work of 1834, it can not be positively stated that they were executed by the earlier James Archer.

ARMSTRONG, WILLIAM G.

Born in Montgomery Co., Pa., in 1823; and was living in Philadelphia in 1880. Armstrong was a pupil of James B. Longacre and he became a meritorious line-engraver of portraits. His signed work is not abundant, as he devoted a large part of his professional life to bank-note engraving.

ATWOOD, J.

Was a map engraver working in Philadelphia about 1840.

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BABSON, R.

Stipple portraits, of little merit, are signed by Babson. About 1860 he was apparently in the employ of Joseph Andrews, of Boston, as we find plates signed *Eng'd at J. Andrews by R. Babson.*

BAKER, I. H.

This good engraver of portraits in the stipple manner was working in Boston about 1860.

BAKER, JOHN

About 1832 J. Baker designed and etched a large plate in line of the "Battle of Bunker's Hill," and about the same time two separate plates of "Washington Crossing the Delaware." These three plates were published by Humphrey Phelps, of New York. He also engraved in line a very large plate (21.6 × 28.9 ins.) of the "Resurrection of Christ," which was "Designed & Engraved by John Baker," and was published in 1835 by Justin Pierce, of New York. It is an ambitious piece of work and fairly well executed; but the drawing is somewhat peculiar, the two virgins gazing upon the angel at the door of the tomb being in very modern dress.

BALCH, VISTUS

Born in Williamstown, Mass., Feb. 18, 1799; died at Johnstown, N. Y., Oct. 25, 1884. Vistus Balch was the son of Joseph and Mary (Watson) Balch, and a lineal descendant of John Balch who came to Cape Ann, Colony of Massachusetts Bay, in 1623, from Somersetshire, England.

Vistus Balch first appears as an engraver in Utica,

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N. Y., where he worked largely for the book publisher W. Williams, of that place. He was also for a time a member of the engraving firm of Balch, Rawdon & Co. of Albany, N. Y. About 1830 he left Utica for New York with Samuel Stiles, and under the firm name of Balch & Stiles they did considerable work in the latter city. Over his own name Balch engraved plates for the "New York Mirror," and a large number of portraits and book illustrations for the publishers. He worked in line and his plates possess merit.

Balch drew upon stone, about 1825, a very creditable portrait of Dr. Samuel L. Mitchell; which was published by Imbert, the pioneer lithographer of New York City.

BANNERMAN, J.

Bannerman engraved in a crude manner two portraits of Franklin, one in line and the other in stipple, for the Works of Franklin, published in Huntingdon, Pa., in 1800. In 1802, he was performing better portrait work for a Baltimore publisher; but he seemingly left very little signed work.

BANNERMAN, W. W.

As early as 1829 Medairy & Bannerman were engraving book illustrations for the publishers of Baltimore, Md. Bannerman himself was engraving hard-line portraits in Baltimore in 1842; but he is best known by his series of full-length portraits of statesmen, etched for the "United States Magazine and Democratic Review" in 1840-45. These plates are chiefly remarkable for the very bad drawing in the accessories to the portraits.



TITLE TO PLAN OF BOSTON

ENGRAVED BY

THOMAS JOHNSTON

1708-1767

BIOGRAPHICAL SKETCHES

BANNISTER, JAMES

This meritorious line and bank-note engraver was born in England, and was lately living in New York, at a very advanced age. According to Mr. Alfred Jones, Bannister was an apprentice in the engraving establishment of A. L. Dick, of New York; and his earlier signed work is chiefly in the form of portraits, though he also made some book illustrations. He became interested in bank-note work at an early date, and for some years he was the treasurer of the Homer-Lee-Franklin Bank Note Co., of New York.

BARBER, CHARLES E.

Son of William Barber noted below. Born in London in 1840; was living in 1892. Charles E. Barber was appointed an assistant engraver in the U. S. Mint at Philadelphia in 1869; and upon the death of his father in 1880 he was made his successor as chief engraver. Mr. Barber's best work is to be found in the medals struck for Presidents Garfield and Arthur, the Indian peace medal, and the Great Seal of the United States. He is said to have been peculiarly happy in "catching a likeness." The work of his department was enormously increased by the number of medal dies demanded by the War Department, and for other Government purposes, and the medals struck under his direction are models of their kind.

BARBER, JOHN WARNER

Born in Windsor, Conn., Feb. 2, 1798; died in 1885. Barber was apprenticed to Abner Reed, at East Windsor, Conn., where Reed was then conducting a bank-note

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engraving establishment; and in 1823 Barber established himself in the engraving business in New Haven. But Barber soon became deeply interested in historical work, driving about the country in search of information, and in 1827 he published his first book, "Historical Scenes in the United States." He published a dozen or more works of this description and some of them are illustrated by copperplates "Drawn & Engraved by J. W. Barber, N. Haven."

Mr. W. J. Linton says that Barber engraved about 400 woodcuts, from original drawings by himself, in 1856-61, for a proposed book to be called "The Past and Present of the United States."

BARBER, WILLIAM

Born in London, May 2, 1807; died in Philadelphia, August 31, 1879. Barber came to the United States with his father, John Barber, and from the latter he learned to engrave upon silver-plate, and for about ten years he followed this business in Boston. In 1865 he was employed as an engraver in the U. S. Mint, in Philadelphia, as an assistant to James B. Longacre, then chief engraver. Upon the death of Mr. Longacre, William Barber, in January, 1869, was appointed his successor, and he served in that position until his death.

BARKER, WILLIAM

Barker was chiefly a map engraver, and he made a number of the maps published in Matthew Carey's Atlas, Philadelphia, 1795. His name appears in the Phila-

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delphia directories for 1795–96 and 1800–03, inclusive; in 1797 he was in New York working for the “New Encyclopedia,” published by John Low. Barker also engraved maps and diagrams for Dobson’s edition of Rees’ Encyclopedia, Philadelphia, 1794–1803.

Barker was a capital script engraver; one of his best examples being the title-page to Birch’s “Views of Philadelphia,” published in 1800.

BARNARD, W. S.

About 1845 this engraver of book illustrations was working for New York publishers. His name as engraver is found coupled with that of A. L. Dick, and he was probably in the employ of Dick. Other prints are found signed *Tuthill & Barnard, Sc.*

BARRALET, JOHN JAMES

Born in Dublin, of French parentage, about 1747; died in Philadelphia, Jan. 16, 1815. He was buried from the house of W. H. Morgan, the Philadelphia print publisher. Westcott, in his history of Philadelphia, says that Barralet came to that city about 1796, and painted portraits and landscapes in water-colors and designed work for the engravers. He engraved a few plates, in both stipple and line, with no unpractised hand; and for a time he was associated in business with the Philadelphia engraver Alexander Lawson. This latter connection, however, was very short lived, as Barralet is described as a highly irritable and eccentric individual, very difficult to manage. David Edwin credits Barralet with the in-

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vention of a ruling machine for bank-note work. Barralet's name appears in the Philadelphia directories for 1797-1807 and 1813-14, inclusive; with his occupation sometimes noted as "engraver," but more frequently as "artist." His engraved plates are very few in number, but he designed a number of plates for other engravers.

BASSETT, W. H.

The only examples of this engraver's work are found by the compiler in "The Poetical Works of John Trumbull," published in Hartford, Conn., in 1820. These are vignettes and general illustrations fairly well executed; and the character of the work suggests that Bassett was a bank-note engraver. The plates are designed by E. Tisdale, and the latter engraved some of them himself.

BATHER, GEORGE

Born in England and came to the United States about 1851. He was chiefly employed as an engraver of portraits by Samuel Hollyer and J. C. Buttre in New York.

BATHER, GEORGE, JR.

This portrait engraver was a son of the above, and died in Brooklyn in 1890. He was employed for a number of years in the engraving establishment of Buttre.

BATEMAN, WILLIAM

Bateman advertised in the "New York Mercury,"

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Dec. 1, 1774, as "Engraver on stone, steel, silver and copper; coats of arms, crests, cyphers, figures, heads and fancies, in the neatest manner."

No copperplate signed work is known to the writer.

BAULCH, A. V.

All that is known of this engraver is that he did some excellent line work for the Appletons, of New York, in 1869, after designs by F. O. C. Darley.

BEAU, JOHN ANTHONY

In the "New York Journal," Dec. 13, 1770, John Anthony Beau advertises as "Engraver and chaser." He was evidently an engraver upon silver-plate; though, like many others of his trade, he may have engraved upon copper.

BECKWITH, HENRY

Born in England and gained considerable reputation there for his admirable engravings of animals after the paintings of Landseer. Beckwith was working in New York in 1842-43 in connection with Alfred Jones; but he is best known in this country for his landscape work after American artists. He died a few years ago.

BENNETT, WILLIAM JAMES

Born in England in 1787, says Dunlap; but as Bennett was engraving aquatint plates in London in April, 1803, this date is probably in error; he died in New York in 1844. Dunlap says that Bennett was a pupil of the London engraver William Westall; and that in 1805 he

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was attached to the medical staff of the English army in the Egyptian and Italian campaigns.

Bennett came to New York in 1816, as a painter of landscape in water-colors and a draftsman for engravers. As an engraver he worked in aquatint, and produced a number of good views for the New York magazines, chiefly of points of interest about New York. Bennett was made an Associate of the National Academy of Design in 1827, and he became an Academician in 1828. For some years he was the curator of the academy.

BEST, E. S.

Born in London in 1826; and came to the United States about 1850. He seems to have settled in Philadelphia, as he worked for some years in the engraving and print publishing establishment of J. M. Butler, of that city. His best plate is "Washington at Valley Forge," a royal folio line plate after the painting by C. Scheussele.

BILLINGS, A.

An elaborately designed but poorly engraved book-plate of Richard Varick, an officer of the Revolution and Mayor of New York in 1801, is signed *A. Billings, Sculpt.* He was the preceptor in engraving of Abraham Godwin about 1782.

BILLINGS, JOSEPH

This Joseph Billings, "silversmith and watchmaker" by trade, was one of the early forgers of Colonial paper money, whose name is handed down to us in a proclama-

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tion issued on Jan. 15, 1770, by John Penn, Lieutenant-Governor of the Province of Pennsylvania.

According to this document—which calls for his arrest—Joseph Billings “feloniously forged and counterfeited the Bills of Credit of the Province and passed the same.” He is described as “a very remarkable person, being 6 Feet 5 Inches high, long-necked and raw-boned, about 50 years of Age . . . but often passes by the name of Doctor Billings, etc.”

BIRCH, —

In 1789 Dobson & Lang, of Philadelphia, printed a small volume entitled “An Easy and Compendious System of Short Hand,” written by Thomas Sarjeant. The frontispiece to this work is a well-engraved portrait of Mr. Tho. Gurney, signed *Birch, Sculp.*

William Birch, the well-known engraver of the “Views of Philadelphia,” was living at Hampstead Heath, England, in 1788–91, and he did not come to this country until 1794. While William Birch is known to have engraved at least one portrait, this portrait is in stipple; whereas that of Gurney is in line, with accessories that suggest a book-plate engraver.

In the “New York Packet,” Dec. 16, 1784, one B. Birch advertises that he “engraves seals, copperplates, cyphers and crests,” but no signed work of this B. Birch is known. It is possible that he was the engraver of the Gurney plate. But, on the other hand, the book which contains this plate is a reprint of a much earlier English edition; and the portrait plate may have been imported from England for this American edition.

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BIRCH, THOMAS

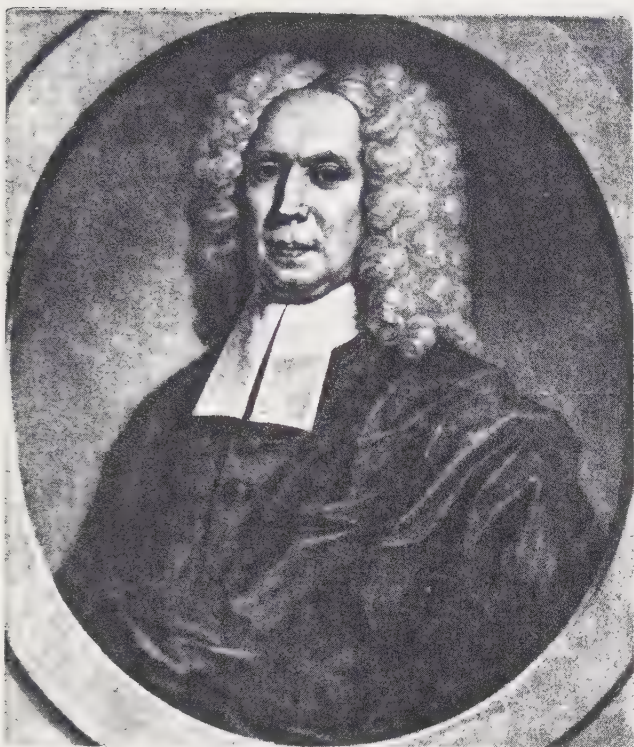
Born in London about 1779; died in Philadelphia, Jan. 14, 1851. Thomas was the son of William Birch, the engraver, and came to Pennsylvania with his father in 1794, first settling at Neshaminy Bridge, Bucks Co., Pa., and he removed to Philadelphia about 1800. Thomas Birch is said to have assisted his father in making the plates for Birch's "Views of Philadelphia"; and these plates were issued in 1800 as *Drawn and Engraved by W. Birch & Son*. But it is probable that Thomas Birch was chiefly engaged upon the drawing. No plates are known to the writer engraved by the younger Birch.

Thomas Birch early turned his attention to portrait painting; but after 1807 he devoted himself to marine painting and achieved reputation. A number of his representations of naval battles in the War of 1812 have been engraved.

BIRCH, WILLIAM

Born in Warwickshire, England, April 9, 1755; died in Philadelphia, Aug. 7, 1834. Birch was an enamel painter and engraver; for a time he was working in Bristol, and in 1788-91 he was engraving prints and publishing them at Hampstead Heath, near London, and he was later living in London. In 1794 he came to Philadelphia with a letter of introduction from Benjamin West to the Hon. William Bingham, and in that city he painted landscape in water-colors and miniatures in enamel; among the latter were several portraits of Washington done after the Stuart head.

The earlier engraved work of Birch was executed in



The Reverend Benjamin Colman D.D.
J. Vaughan Pinx. *P. Pelham Fecit.*
1735.

REV. BENJAMIN COLMAN
ENGRAVED BY
PETER PELHAM
1735

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stipple and was much more finished than that published in this country. His one known portrait, that of Mrs. Robinson, engraved after a portrait by Sir Joshua Reynolds, belongs to this period and is an excellent piece of work. In 1791 he published in London a quarto volume entitled "*Délices de la Grande Bretagne*," a collection of views of places in the neighborhood of London, and well done in stipple.

His reputation as an American engraver is founded upon his "*Views of Philadelphia*," drawn and engraved in 1798–1800 in connection with his son Thomas Birch, later well known as a landscape and marine painter. In 1808 he also issued a smaller series of plates showing the country seats of the United States. These views are now chiefly valued for their historical interest. His "*Views of Philadelphia*" were republished by him in 1802, and again republished by Robert Desilver in 1841.

BLAKE, WILLIAM W.

In 1848 Blake was engraving views of business buildings; and he then had an engraving establishment at 167 Broadway, New York.

BLYTH, B.

Among the prints exhibited at the late exhibition of the work of early American engravers at the Boston Museum of Fine Arts, was a mezzotint allegorical composition signed *Cole del—Blyth Fecit*. The print is entitled "*Sacred to Liberty or an Emblem of ye Rising Glory of ye American States*." Among other emblems are a tree on a sea-shore supporting a heart-shaped es-

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cutcheon with thirteen stars; one of two genii holding an inverted British flag, and a striped flag.

The descriptive catalogue ascribes this print to Benjamin Blyth, who was born in Salem in 1740, was married in 1769, and was admitted to Essex Lodge in 1781.

It is probable that this is the same B. Blyth who drew the two portraits of General and Mrs. Washington, after C. W. Peale, engraved by John Norman and published by John Coles in Boston, in 1780 and 1782.

No other engraved work of Blyth is known to the writer. Robert Blyth, an English engraver in line, died in London in 1785; but judging from the character of the work, it is improbable that he was the engraver of this print.

BOGARDUS, JAMES

Born in Catskill, N. Y., March 14, 1800; died in New York City, April 13, 1874. In 1814 Bogardus was apprenticed to a watchmaker; and while mastering this trade he also became an expert die-sinker and engraver; though it is not known that he engraved to any extent. He was a very skilful mechanic, and he invented a number of valuable machines. Among these were improvements in cotton-spinning; a machine for engraving figures, etc., on watch dials; a transfer-machine for producing bank-notes from separate dies; the first dry gas-meter; and in 1836, while on a visit to England, he devised a successful medallie engraving machine; and in 1839 he secured against 2,600 competitors a reward offered by the British government for the best machine for manufacturing postage-stamps.

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James Bogardus is perhaps best remembered by the five-story factory building constructed for his own use in New York in 1847, and made entirely of cast-iron. This was the first building of this kind anywhere, and he later erected similar buildings in various parts of the United States.

BOLEN, J. G.

This name is signed to an armorial book-plate of Charles M. Connolly as *J. G. Bolen, 104 B'way*. There is no indication of date, and the form of signature may indicate the publisher or stationer, rather than the engraver.

BOLTON, J. B.

Bolton was a capital script and letter engraver, located in Boston, Mass., in 1841, and working in connection with D. Kimberly.

BONA-PARTE

This name, evidently fictitious, is signed to a crude line portrait of James Madison, President of the United States. The name is divided as follows: *Bona, Del. Parte, Sc.* The print itself may be described as follows: Line, rect. full bust, face three-quarters right. Size, 7.5×6.3 ins. The print is apparently of American origin and contemporaneous with Madison; it was found in its original frame in a Pennsylvania farm-house.

BONAR, T.

This engraver of portraits in the stipple manner was working for the Methodist Book Room, in New York,

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about 1850. About the same time the firm of Bonar & Cummings was producing portraits for the magazines.

BOOTH, T. D.

Booth is said to have been born in Albany, N. Y.; and in 1830 he was an apprentice in a bank-note engraving firm in New York. For a time he was engraving in Cincinnati and in Chicago; but in 1857 Booth was again in New York and was largely employed by G. P. Putnam & Co., the publishers of that city.

BOUDIER, —

This evidently French engraver was an imitator of St. Memin in the style and size of his portrait plates and was apparently in this country about the same time. He probably learned to use the "physotrace" in Paris, and his stay in the United States must have been a very short one, as only one plate so signed is known. This is a portrait of "Buonaparte," signed *Boudier, sculp^t. Philad^a.*

BOWEN, ABEL

Born in Sand Lake Village, Greenbush, N. Y., Dec. 23, 1790; died in Boston March 11, 1850, according to an extended sketch of Abel Bowen prepared for the Bostonian Society by the late Wm. H. Whitmore and published in Boston in 1884. Bowen was engraving upon wood as early as 1811, and in August, 1812, he was in business as a printer in Boston.

In 1816 Bowen published in Boston "The Naval Monument," illustrated by copper and woodcut views of

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naval combats, a number of which were engraved by Bowen himself. He was certainly engraving upon copper in 1817 in both line and stipple; in 1821 he was in business with Alexander McKensie, a copperplate printer, and in 1825 he published Shaw's "History of Boston," illustrated by very creditable full-page views, mostly engraved upon copper, by Bowen. About this same time he drew upon stone the illustrations for an edition of the lectures of Sir Astley Paston Cooper, published by Pendleton, who established the first lithographic press in Boston.

Mr. W. G. Linton, in his "History of Wood Engraving in America" (Boston, 1882), says that in 1834 Abel Bowen, in association with the wood-engravers Alonzo Hartwell and John C. Crossman, established the American Engraving and Printing Co. This company later became the Boston Bewick Co., the publishers of the "American Magazine," a publication devoted to the encouragement of wood-engraving in America. The two volumes of this magazine contain about 500 woodcuts, generally coarse and crude in execution. In 1836 their printing establishment was burned down and the company failed. In the course of his business career Abel Bowen published a number of books.

BOWER, JOHN

Bower was a map engraver, working in Philadelphia in 1810-19, inclusive. He engraved a few poorly executed plates for Collins' Quarto Bible, of 1816, and a very curious, large plate of the bombardment of Fort McHenry. Bower also engraved crude stipple portraits

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of Washington and John Adams, apparently done for a copy-book cover.

BOWES, JOSEPH

This engraver in both line and stipple was living in Philadelphia as early as 1796. His work was very poorly executed; but he engraved views in line for the "American Universal Magazine" and the "Monthly Magazine," of Philadelphia, and also a number of illustrations in stipple for a history of France published by James Stewart, Philadelphia, 1796-97. Bowes engraved some of the plates for Dobson's edition of Rees' Encyclopedia.

BOYD, JOHN

The name of this excellent engraver of portraits in stipple appears in the Philadelphia directories in 1811-19 and 1822-27, inclusive. It is not known where he was born or learned to engrave; but judging from his prints he worked solely for the magazines and book publishers of Philadelphia.

BOYNTON, G. W.

This man was a map engraver, apparently located in Boston in 1842.

BRACKET, MISS H. V.

A large Bible print of "Ruth and Boaz," published about 1816 and very well drawn and engraved, is signed *Etched by Miss H. V. Bracket—Hoogland dir^t*. The print probably appeared in the New York edition of Collins' Quarto Bible; and the date would make Miss

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Bracket one of the earliest women engravers upon copper in the United States. Mrs. James Akin, working in 1808, is the first on record, and though no definite dates can be assigned to the engraved work of the daughters of Peter Maverick, they were apparently engraving in the early thirties.

BRIDPORT, HUGH

Born in London in 1794, and came to Philadelphia in 1816; and the directories of that city contain his name continuously until 1837. Dunlap says that Bridport was a pupil of C. Wilkins, a miniature painter of London. He opened a drawing academy in Philadelphia, in 1817, in connection with his brother, George Bridport; painted portraits and miniatures, and about 1818 he was associated with the English architect John Haviland in a school for teaching architecture and drawing. Bridport engraved a few very good portraits in the stipple manner. He was one of the instructors of the deaf-mute lithographer Albert Newsam, and Bridport himself drew a number of portraits upon stone for some of the early Philadelphia lithographers.

BROOKS, ——

The book-plate of Dr. J. Dove, of Richmond, Va., and living about 1800, was engraved by Brooks. The plate is poor enough to be early American work.

BROWN, BENJAMIN

The earliest plate seen signed by B. Brown is an excellent stipple portrait of Sir Philip Francis, the frontis-

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piece to "The Identity of Junius," by John Taylor, published in New York in 1812. A number of very good line illustrations to a botanical work, also published in New York, are signed *B. Brown, Sc., N. York*; and the New York directory for 1819 contains the name of Benjamin Brown, engraver and printer of book-plates, maps, visiting-cards, etc., "in the first style of elegance." The name only appears for this one year.

BROWN, GEORGE L.

Born in Boston, Mass., Feb. 2, 1814; died at Malden, Mass., June 25, 1889. Brown was originally apprenticed to a wood-engraver, and woodcuts are found signed by him. He went abroad in 1853-55, studied in Rome and became a reputable painter of landscape. The only work upon copper known to the compiler is a series of admirable etchings of views about Rome, executed from his own drawings and published in 1860.

BRUEN, R. C.

Dunlap says that Bruen was an apprentice with Maverick & Durand; but after doing some good work, he became deranged a few years later and was drowned in the Hudson River. The only examples of engraved work of Bruen known to the compiler are some very well-executed plates for editions of "Gil Blas" and "The Arabian Nights," published by Wm. Durell, New York, 1820.

BRUFF, CHARLES OLIVER

Bruff advertises in the "New York Mercury" of 1770,



Matthew Henry V.D.M.
Obt. June 22 1714 Æt. 52.

REV. MATTHEW HENRY

ENGRAVED BY

NATHANIEL MORSE

1781

BIOGRAPHICAL SKETCHES

and possibly earlier, as a goldsmith and jeweler. In 1775 he added an engraving department to his business, then established at the sign of "The Teapot, Tankard & Ear-ring," between Maiden Lane and Crown Street, near the Fly Market; and he adds to his notice, "Where he engraves all sorts of arms, crests, cypher & fancies, in the neatest manner and greatest expedition, with heads of Lord Chatham, Shakespear, Milton, Newton, etc., with Mason's arms and all emblems of Liberty."

Bruff probably employed an engraver for this work, as his former advertisements make no mention of engraving. As Henry Pursell advertises at times in the same journal, he may have been the engraver to whom this work was given by Bruff.

BRULS, MICHELSON GODHART DE

This man seems to have been the chief engraver upon copper in New York in the period 1759-68; though Elisha Gallaudet was engraving in that city as early as 1759. De Bruls, according to advertisements in the New York newspapers of his day, engraved book-plates, maps, and views. The earliest of his work—and the only large plate seen by the compiler—is a very well-executed "Plan of Niagara with the Adjacent Country, surrendered to the English Army under the Command of Sir Will^m Johnson, Bart., on the 28th of July 1759." This map contains a good coat of arms of Sir William Johnson, and is signed *Engraved and published by Michelson Godhart de Bruls, in New York, North America.*

The "New York Mercury," for May 3, 1762, and suc-

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ceeding numbers, state that this plan and a companion plate were to be published by subscription by "Michael de Bruls, Engraver and an Inhabitant of this City." The second plate was "A plan of the Landing, Encampment and Attack against Fort Niagara, on Lake Ontario, . . . also the Engagement where the French Reinforcements were defeated." The advertisement goes on to say that these two plans were engraved "on two large copperplates" and "would form a print 2 ft. 11 ins. by 1 ft. 1 in. exclusive of margins." It is stated that "they were almost ready for printing," and it is to be presumed that both plates were published, though the second plate is unknown to the compiler. The price to be paid was eight shillings each, and they were to be delivered to subscribers before June 26, 1762.

Another ambitious work by de Bruls is noted in the "New York Mercury" of Oct. 11, 1762. He then proposed to engrave and publish by subscription "Two different Waterviews and two different Landviews of the flourishing City of New York": "(1) These above mentioned four different views, with the respective references in English, High Dutch and Low Dutch, will be curiously engraved on a copperplate of 21 × 12 inches, and printed on the best paper." "(2) A plan of the streets, etc. of the City, with their respective names, will also be neatly engraved on another copperplate and printed on best large paper." These views were to be sold for twenty shillings, and subscriptions were taken by "Michael de Bruls, Publisher and Engraver of the above Plates, at the lower end of New Street, next door to Col. Thodey, in New York." On Feb. 28, 1763, de

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Bruls apologizes for his delay in issuing the plates, and complains of lack of encouragement; he finally requests would-be subscribers to make haste as he wishes to insert their names in a descriptive pamphlet that is to accompany the plates. All of these views are unknown to the compiler.

On March 5, 1759, "Mr. Michael de Bruls, Engraver," was located at "Mr. Furer, Silversmith, in French Church Street, New York"; and he probably added to his scanty income by engraving on silver. He neatly engraved at least one book-plate.

BRUNTON, RICHARD

This mediocre engraver first appears in the columns of the "American Journal and Daily Advertiser," of Providence, R. I., where, on Jan. 31, 1781, he advertises as "engraver and die-sinker." While in Providence he engraved the portrait of Washington which appeared as a frontispiece to "A Poetical Epistle to his Excel. George Washington, etc. London printed. Providence (Rhode Island) Reprinted and sold by Bennett Wheeler at his office on the West side of the Great Bridge MDCCLXXI." The journal above mentioned advertises this "Epistle" as published in March, 1781.

As to the further career of Brunton, the writer is indebted to Mr. A. C. Bates, the librarian of the Connecticut Historical Society, at Hartford, who has published a lengthy monograph on this very obscure engraver. According to Mr. Bates, Brunton appears in Suffield, Conn., about 1790; and he there put his knowledge of die-sinking to use in making counterfeit money. The

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records of the Superior Court in Wyndham County, Conn., for the March term of 1799, show that a Richard Brunton was charged with making "types and dies" for counterfeiting the silver coin current in the State. Brunton pleaded guilty to the charge and was sentenced to imprisonment for two years in the Connecticut State prison at Newgate, in the town of Granby.

Brunton's enforced stay in this prison of infamous memory may account for several of the plates assigned to him; and especially for the armorial and portrait plate of Major Reuben Humphreys, signed "R. B." This Major Humphreys was the keeper of Newgate prison from 1796 until 1801; this period covering the stay of Brunton at that place. For similar reasons, a large and curiously drawn plate of the Newgate prison is ascribed to the same man. Mr. Bates assigns to this Brunton a considerable number of book-plates, none of which are signed with his name as engraver.

Mr. William S. Baker, in his "American Engravers," says that Gideon Fairman, about 1792, was encouraged to take up the art of engraving by "an English engraver by the name of Brunton." As Fairman was then living at Newtown, Conn., the above Richard Brunton may be the engraver referred to.

BUELL, ABEL

Born in Killingsworth, Conn., Feb. 1, 1742; died in New Haven about 1825. Buell was apprenticed to a silversmith, and he became a skilful engraver upon metal and was engaged in that business on his own account. While he was still a young man there is a report that he

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was arrested and imprisoned for having altered a plate for a Colonial note.

Buell later established a type foundry and is said to have cut the matrices for several fonts of type. He removed to Springfield, Mass., and then to New Haven, about 1774-75, and at the latter place he was employed by Bernard Romans in constructing a map of North America. Buell is credited with having made the survey of the coast about Pensacola for Romans, and with having engraved some of the maps in Romans' "Natural History of Florida," published in New York in 1775. He may also have engraved the plan of Boston published by Romans in 1775. Buell engraved a diploma plate for Yale College prior to 1775, says Mr. James Terry in one of his "Ex Libris Leaflets."

In consideration of his services to the public the legislature of Connecticut restored to Buell his civil rights. He was employed by the State in making money with apparatus devised by himself. He also erected in New Haven one of the first cotton mills built in the United States.

BULL, MARTIN

Born, probably in Farmington, Conn., Dec. 3, 1744; died March 24, 1825. Mr. Charles Dexter Allen, in his "American Book-Plates," says that about 1795 Bull was a goldsmith in business in Farmington, was a deacon, town treasurer, clerk of probate for thirty-nine years, a strong patriot and "a writer of long and appallingly solemn letters to the youth of the village when at college."

Bull engraved his own book-plate and another, most

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curiously designed, for the Monthly Library, of Farmington, Conn. In engraving the latter plate he was assisted by his partner, Thomas Lee, who was born in 1717 and died in 1806, says Mr. James Terry, of New Haven.

BURGIS, WILLIAM

William Burgis was a publisher of American maps and views as early as 1717. He also attempted mezzotint engraving—according to the evidence of a single large plate, very coarsely executed and signed *W. Burgis del et fecit*. This plate is a view of the lighthouse at the entrance to Boston harbor, and bears the inscription “To the Merchants of Boston this View of the Light House is most humbly presented by their Humble Serv’t Wm. Burgis.”

All the other known prints associated with the name of William Burgis are engraved in line, are usually well engraved, and several of them are signed by known engravers. The compiler contends that these prints were simply published by Burgis. The most conspicuous among these engravings is the “South Prospect of the City of New York,” dedicated by William Burgis to Gov. Robert Hunter, and published in 1717, according to a date connected with one of the inscriptions. This view is about five feet long, is very well engraved, and the only known copy belongs to the New York Historical Society. In this copy, unfortunately, the greater part of the descriptive title at the bottom of the plate is torn off, and with this the name of the engraver has disappeared. The same society, however, possesses a restrike of this plate, published by Thomas Bakewell, print-seller, of

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London, on March 25, 1746; on this restrike the arms and name of Gov. George Clinton have been substituted for those of Governor Hunter. But this latter plate preserves all the inscription, including that of the engraver, who signed himself *I. Harris, scu.* This John Harris was a reputable English engraver of landscape, etc., who flourished between 1686 and 1739. As Harris was dead in 1746, he undoubtedly engraved the original plate published by William Burgis in 1717.

A plan of Boston, published by William Burgis in 1729 and dedicated to Governor Burnet, was engraved by Thomas Johnston, of Boston, New England, and is so signed. Burgis also published views of the college at Cambridge, Mass., and of the New Dutch Church, in New York, the latter dedicated to Gov. Rip Van Dam. These prints are executed in line, but, as the compiler has not been able to study original impressions, nothing more can be said about them.

W. Burgis is said to have married the widow of a tavern-keeper, and to have kept a tavern for a time in Boston.

BURNAP, DANIEL

This engraver of brass clock-faces, working in East Windsor, Conn., before 1800, is mentioned by Mr. James Terry in his "Ex Libris Leaflet, No. 4."

BURT, CHARLES

Born in Edinburgh, Scotland, Nov. 8, 1823 (though this date appears to be an error); died in Brooklyn, March 25, 1892. This exceptionally good line-engraver

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was a pupil of W. Holme Lizars, a well-known engraver of Edinburgh, and he came to New York in 1836. He was employed for a time by A. L. Dick, of that city, and some of his best early work bears the signature of A. L. Dick as engraver. Burt engraved and etched a large number of plates for portraits and book illustrations; but he later turned his attention almost entirely to bank-note work, and for some years he was one of the chief engravers for the Treasury Department, at Washington, D. C. Several of his larger plates were made for the American Art Union, in 1851-52.

BUTLER, —

A good line-engraving of a man and a lion is signed *Butler Sc. Balto.* The plate was engraved prior to 1835, as the example seen has written upon its back a "presentation" of that date.

BUTLER, J. M.

While this name is appended to a large number of prints, Butler was a plate printer and print publisher of Philadelphia about 1850, and the employer of engravers. There is no evidence that J. M. Butler was an engraver himself—unless the work noted above was done by him. Later, Butler held political office in Philadelphia and abandoned publishing.

BUTTRE, JOHN CHESTER

Born in Auburn, N. Y., June 30, 1821; died at Ridgewood, N. J., Dec. 2, 1893. After being educated in the



Engraved & Sold by Nat Hurd BOSTON 1768.

REV. JOSEPH SEWALL
ENGRAVED BY
NATHANIEL HURD
1730-1777

BIOGRAPHICAL SKETCHES

district schools and the Auburn academy, Buttre became interested in art, studied drawing under Hulaniski, a Pole residing in Auburn, and made some attempts at portrait-painting. Not succeeding in colors, he turned his attention to wood-engraving and was later established in business in Auburn. In 1841 he removed to New York, became a line-engraver of reputation, and a considerable amount of his work of this period appeared in the magazines. As a member of the firm of Rice & Buttre, and later under his own name, he established an extensive engraving business in New York, and he employed many engravers. He continued in active business until his death, and it is said that nearly 3000 plates bear his name.

B., J. W.

These initials as *J. W. B. del. et sc.* are signed to a quarto line-plate representing an engagement between Georgia militia, under Gen. John Floyd, and a force of Creek Indians, at Antossee, Ala. This fight, in which Gen. Floyd was badly wounded, took place on Nov. 29, 1813; and the plate, which is fairly well engraved, is seemingly of contemporaneous date. The writer cannot assign this plate to any known American engraver.

CADE, J. J.

Born in Canada and was living in Brooklyn in 1900. Cade was a good engraver of portraits, in a mixed manner. He worked for the New York magazines and book publishers.

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CALLENDER, BENJAMIN

Born in Boston, March 16, 1773; died in Northfield, Mass., Feb. 22, 1856. He was a son of Benjamin Callender, a brother of Joseph Callender, the engraver, and Abigail Belcher. In 1798, Benjamin Callender, Jr., removed to Northfield, and on Nov. 17, 1798, he married Sally Laughton, who was born in Boston and died March 30, 1853, aged 80 years. In the "History of Northfield," Benjamin Callender is mentioned as a "merchant and engraver."

His engraved work chiefly consists of maps and charts, and he was engraving these for Boston publishers as early as 1796. Callender engraved some of the maps in the "American Gazetteer," by Jedediah Morse, Boston, 1797.

CALLENDER, JOSEPH

Born in Boston, Mass., May 6, 1751; died there Nov. 10, 1821, and was buried in the Old Granary Burying Ground in Boston. He was the son of Eleazer Callender and Susanna Hiller. According to a notice in the "Massachusetts Sentinel," "Mr. Joseph Callender, Engraver, was married, on Aug. 1, 1789, to Miss Elizabeth Laughton."

Joseph Callender was employed for some time as a die-sinker for the Massachusetts Mint. In association with Paul Revere he engraved a number of line-plates for the "Royal American Magazine," published in Boston in 1774. His chief occupation, however, seemed to be the engraving of book-plates, bill-heads, and work of a similar character.

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CAMPBELL, A. G. and J. K.

These two men were engraving portraits, in a mixed but effective manner, in New York about 1860.

CAMPBELL, ROBERT

An engraver of this name furnished good line illustrations for S. F. Bradford's edition of the *Edinburgh Encyclopedia*, Philadelphia, 1806-13; and the name, as "engraver," appears in the directories of that city for 1822-31, inclusive. A well-executed stipple portrait of Chief Justice William Telghman was engraved by R. Campbell and published in 1829.

Robert Campbell was the publisher of Wm. Birch's "Views of Philadelphia," in 1800; but it is not certain that this is the same man.

CAPEWELL, SAMUEL

Capewell was a letter engraver of some reputation. About 1860 the firm of Capewell & Krimmel was in business in New York as engravers and publishers; this firm is still in existence. Plates signed by this firm are generally the work of engravers in their employ; though Krimmel was also an engraver.

CAREY, PEYTON

At the exhibition of early engraving in America, held at the Museum of Fine Arts, Boston, 1904, a seal of the University of Georgia was shown. A note says that this seal was designed and cut by Mr. Peyton Carey, "a graduate of 1810."

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CARIO, MICHAEL

The "American Weekly Mercury," Philadelphia, July 8-15, 1786, advertises the arrival from London of Michael Cario, "Jeweller." After detailing his various wares, in the form of rings, buttons for sleeves, snuff-boxes, etc., he adds the following: "N.B. The said Michael Cario buys all sorts of old Diamonds, or any other Stones, and performs all sorts of Engraving Work, either in Gold or Silver."

CARPENTER, B.

Carpenter was a line-engraver of landscapes and buildings, apparently working in Boston in 1855.

CARSON, C. W.

This man was a line-engraver of maps and vignettes located in Albany, N. Y., in 1843.

CASILEAR, JOHN W.

Born in New York, June 25, 1811; died Aug. 17, 1893. At the age of fifteen Casilear was apprenticed to the engraver Peter Maverick and after a time he became an excellent line-engraver; his large plate of "A Sibyl," after the painting by Daniel Huntington, being an admirable example of pure line work.

Having studied bank-note engraving under Maverick and A. B. Durand, he was engaged in that business for some years, and about 1854 he became a member of the bank-note engraving firm of Tappan, Carpenter, Casilear & Co., of New York. But having become interested

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in painting in oil, and having studied painting in Europe in 1840 and in 1857, Casilear became a landscape-painter of reputation. He was an Associate of the National Academy in 1835, and a full Academician in 1851.

Casilear engraved plates in conjunction with J. W. Paradise; and other plates are signed Casilear, Capewell & Krimmel.

CHAMBERS, R.

This engraver was doing some fairly good work, in both line and stipple, in Washington, D. C., about 1820-26. His best work, noted by the writer, is a bust of Thomas Jefferson, in an oak-garlanded circle, heading a facsimile of a letter written by Jefferson to R. C. Weightman, Mayor of Baltimore. The letter is dated June 24, 1826, and the engraving seems, from its inscription, to be of contemporaneous date.

CHAPIN, WILLIAM

Born in Philadelphia, Oct. 17, 1802; died there Sept. 20, 1888. William Chapin was a lineal descendant of Deacon Samuel Chapin, who settled at Springfield, Conn., in 1642. On Nov. 4, 1817, William Chapin was apprenticed to John Vallance, of the engraving firm of Tanner, Vallance, Kearny & Co., of Philadelphia. He remained with this firm until 1822, when he purchased his freedom for \$125, and he then began business for himself as an engraver. In December of the same year he made a contract with the Baltimore publisher, Fielding Lucas, to engrave for him for the sum of \$416 per annum, or less than \$35 per month; and in August, 1824,

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he accepted a similar engagement with a New York firm for \$520 per year.

About 1827 Mr. Chapin turned his attention to projecting and engraving maps, and in time he established an extensive map business in New York. Chapin's large map of the United States is said to be the first map engraved upon steel in this country.

In 1838 Mr. Chapin became much interested in the education of the blind; and in 1840 he permanently abandoned engraving and map publishing to become the principal of an institution for the blind in Columbus, O. He remained at this place until 1847, and in 1849 Mr. Chapin was elected principal of the Institution for the Blind in the city of Philadelphia, and to this work he devoted the remainder of his life.

For these notes upon Mr. Chapin, the compiler is indebted to the courtesy of his son, John Basset Chapin, M. D., physician in charge of the Pennsylvania Hospital for the Insane in Philadelphia.

CHAPMAN, JOHN GADSBY

Born in Alexandria, Va., Dec. 8, 1808; died in Brooklyn, July 6, 1890. Little of Mr. Chapman's early life is known, other than that he studied art in Italy and in 1836 he opened a studio in New York. For some time thereafter he was largely employed by the Harper Bros. and by others as a designer for book illustrations, as a wood-engraver, and an etcher after his own designs. He did not engrave upon copper in line or stipple. In 1848 Mr. Chapman returned to Italy and devoted himself entirely to painting, maintaining a studio in Rome until his death.

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Two of Mr. Chapman's sons, Conrad Wise and John Linton Chapman, were painters and artist etchers. Both of these sons were born in Rome; the first-named served in the Confederate army throughout the Civil War, and died some years ago; the other was living in 1900. A daughter, Mary Chapman, married Count Cerovitch, one time private secretary to Victor Emanuel, late King of Italy.

CHARLES, WILLIAM

Died in Philadelphia in 1820. Mr. Lossing says that William Charles was a Scotchman who was compelled to hastily depart from Edinburgh to escape prosecution for caricaturing some of the dignitaries of that city. Dr. Anderson says Charles came to New York in 1801, and in 1807 he was established in that city as an engraver and publisher at "Charles' Repository of Arts." The directories of Philadelphia locate him in that city from 1816 to 1820, inclusive; he was in business there as a copperplate engraver, as a bookseller and as a publisher and stationer.

Charles engraved in line, stipple, and in aquatint; but he is best known by his series of caricatures, chiefly of events connected with the War of 1812, or with local politics. These war etchings were issued in 1813, in connection with S. Kennedy; they were published in monthly sets of four, at \$1.50 per set to subscribers, and \$2.00 to non-subscribers. As a publisher Charles was located at 32 S. Third St., Philadelphia, and among the books published by him were "The Vicar of Wakefield" and "The Tour of Dr. Syntax," both illustrated by colored plates aquatinted by Charles after Rowlandson.

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CHENEY, BENJAMIN AND TIMOTHY

These clock-makers of East Hartford, Conn., were working about 1781-1801; and their well-engraved brass clock-faces show very considerable skill in handling the burin. They are referred to by Mr. James Terry, in his "Ex Libris Leaflet, No. 4."

CHENEY, JOHN

Born at South Manchester, Conn., Oct. 20, 1801; died there, Aug. 20, 1885. This unexcelled line-engraver of small heads and book illustrations was working as an engraver in Boston in 1829, and in 1833 he went to Europe to study art, supporting himself there by engraving for American publishers. But disheartened by the lack of encouragement for art in this country, he virtually abandoned engraving while he was still comparatively a young man. A life of John Cheney, by Ednah D. Cheney, was published in 1889; and a very complete checklist of the engraved work of both John and Seth W. Cheney has been compiled by the late Mr. S. R. Koehler, Boston, 1891. John Cheney also drew upon stone for some of the Boston lithographers.

CHENEY, SETH WELLS

Born at South Manchester, Conn., Nov. 28, 1810; died in Boston, Sept. 10, 1856. In 1829 S. W. Cheney joined his brother, John Cheney, in Boston, and with him learned to engrave. After working with a publishing firm in Brattleboro, Vt., for about a year, he accompanied John Cheney to Europe in 1833, and studied in Paris under Isabey, Delaroche, and other French masters. Seth



BOSTON Printed for Rogers & Bonde in Queen Street and Joshua Blanchard at the Bible and Crown on Dock Square MDCCLXVI

REV. ISAAC WATTS

ENGRAVED BY

JAMES TURNER

1746

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W. Cheney returned home in 1834, and then spent several years in Ohio, with another brother, in an attempt at growing mulberry trees and rearing silk-worms. He again went to Europe in 1837 and resumed his art studies in France, Italy, and Germany; and in 1841 he opened a studio in Boston. He there began to draw portraits in crayon, which by their artistic merit earned him much-deserved fame, and to Seth W. Cheney belongs the credit of having been practically the first among American artists to effectively work in "black and white." The line-engravings of Seth W. Cheney are comparatively few in number. His life was written by Ednah D. Cheney, and published in Boston in 1881.

CHILDS, CEPHAS G.

Born in Bucks Co., Pa., Sept. 8, 1793; died in Philadelphia, July 7, 1871. Childs was taught to engrave by Gideon Fairman in Philadelphia, and as a "historical and landscape engraver" his name appears in the directories of that city from 1818 to 1845, inclusive. Probably his earliest signed work is to be found in S. F. Bradford's edition of the Edinburgh Encyclopedia.

Childs issued his "Views of Philadelphia" in 1826-33, many of these being engraved by himself. After a visit to Europe, he associated himself with the artist Henry Inman, under the firm name of Childs & Inman. This firm, which was in existence from 1831 to 1835, brought P. S. Duval from Europe and placed him at the head of the lithographic department added to their general engraving business. Inman drew upon the stone himself, and their deaf and dumb apprentice, Albert Newsam,

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executed some of his best work for the firm of Childs & Inman, and became the foremost lithographic artist of his day.

Cephas G. Childs was a very good engraver of portraits in stipple and landscape and vignettes in line, though his signed work is not very abundant. In 1822 the firm of Childs & Carpenter was publishing elaborately engraved business-cards and script work in Philadelphia.

About 1845 Childs abandoned engraving and interested himself in newspaper work in Philadelphia. Along with Walter Colton he was one of the editors of the "Commercial Herald," John R. Walker being the publisher. He was afterward commercial editor of the "North American," published by Thomas R. Newbold. Childs established the "Philadelphia Commercial List," and published that journal for many years at the corner of Dock Street and Bank Alley, Philadelphia.

Childs was a soldier in the War of 1812, and was long interested in the volunteer military organizations of Philadelphia. He was for a time captain of the Washington Grays, and was colonel of one of the militia regiments of his city.

CHORLEY, JOHN

About all that the writer has been able to discover about this man is that he was a fairly good line-engraver of portraits and book illustrations, and was working in Boston as early as 1818. Upon a well-executed Bible print the name is signed *I. P. Chorley Sc.*

John Chorley, about 1825, married Maria Byron Doyle, the daughter of an artist and portrait-painter of

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considerable reputation and formerly keeper of the Columbian Museum, in Boston.

CHUBB, T. Y.

About 1860 Chubb was an engraver of portraits in mezzotint and in a mixed manner. He worked for the book publishers.

CHUBBUCK, THOMAS

This man was an engraver of portraits and landscape in line and stipple. He was located in Springfield, Mass., in 1860.

CLARK, A.

Dunlap says that A. Clark was born at Cooperstown, N. Y., and about 1825 he and Ralph Rawdon were members of the firm of Rawdon, Clark & Co., general engravers of Albany, N. Y. In 1834 Clark was in business in New York City.

CLARK, JAMES

In 1840 James Clark was an engraver of bank-notes, cards, etc., with an establishment at 67 Broadway, New York City.

CLARKE, THOMAS

The name of this engraver in the stipple manner first appears in 1797, when he was engraving portraits and subject plates for the "American Universal Magazine," of Philadelphia, and illustrations for an edition of "Tele-machus" published by David Longworth, of New York.

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He was apparently in both cities in this year, as he signed his plates respectively *T. Clarke, Sculp't. Philadelphia, 1797* and *engrav'd by Tho's. Clarke, N. Y.* Clarke was engraving in New York at least as late as 1800; but Dunlap says that he went South about this time, became deranged, and then committed suicide.

CLASSEN, WILLIAM M.

This name is signed to a few well-engraved line-plates of buildings and book illustrations as *Wm. M. Classen, Eng. No. 1 Murray St. cor. of B. Way.* (New York). The apparent date of these plates is about 1840–50. On one plate seen the name is signed *J. M. Classen Sc.*, though the work seems to be the same.

CLAY, EDWARD W.

Born in Philadelphia, Pa., in 1792; died in New York, Dec. 31, 1857. Clay is said to have been a midshipman under Commodore Perry; but he later studied law and was admitted to the Philadelphia bar on Nov. 12, 1825. He had, however, a decided leaning toward art; he drew some of the plates engraved for Childs' "Views of Philadelphia," and he drew upon stone for the lithographing firm of Childs & Inman. Clay was a merciless caricaturist and some of his lampoons of fellow-citizens are said to have caused him much personal inconvenience. In the Philadelphia directories of 1835–36 his profession is given as "artist." He engraved several fairly well-executed plates in the stipple manner, the best of these being a portrait of the Rev. Joseph Eastburn. His caricatures were etched.

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Clay is said to have studied art in Europe for five years. Later in life, his eyesight failing him, he abandoned art and became clerk of the Chancery Court, and of the Orphans' Court, in Delaware.

CLAYPOOLE, JAMES, JR.

This name as *J. Claypoole, Jr. delin. et Sculp^t* is signed to a large and coarsely engraved "Prospective View of the Pennsylvania Hospital with the Buildings as intended to be erected." It is advertised in the "Pennsylvania Gazette" of Oct. 29, 1761, as "just published," and it was to be sold for "1 shilling plain and Two coloured" by James Claypoole, on Walnut Street, Philadelphia, and also by David Hall," the latter a printer of that city.

In a letter to his son, Rembrandt Peale, under date of 1812, Charles Willson Peale says that James Claypoole, Jr., was living in Philadelphia in 1762, and Peale saw some of his paintings. He later married a Miss Rensch, of that city, and after her death he sailed for London with the purpose of seeking the patronage of Benjamin West. But his vessel was driven out of her course by storms and Claypoole finally reached Jamaica, settled on that island, and remarried there. Peale further says that James Claypoole, Jr., was the son of James Claypoole, a house-painter and glazier of Philadelphia, who was in that business there at least as early as 1747; as is shown by a bill in possession of the writer, in which he charges for painting leather fire-buckets, sash-lights, etc. James Claypoole, Jr., was the uncle of the American painter Matthew Pratt; and Pratt says that his uncle instructed him in "all branches of the painting business."

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The late Mr. Charles R. Hildeburn suggests that Claypoole was probably the engraver of a large plate caricaturing the advance of the Paxton boys upon Philadelphia, published in that city in 1764, but unsigned. This plate, however, is dedicated to the citizens of Philadelphia by "H. D.," and it is more probably the work of Henry Dawkins.

CLEMENS, ISAAC

The "New York Gazette," Oct. 28, 1776, contains the following advertisement: "Isaac Clemens, Engraver (who lately arrived with his Majesty's Fleet from Boston, in New England), informs the Gentlemen of the Navy and Army, and the Public in general, that he now carries on the ENGRAVING BUSINESS, at his Shop near the French Church, in King St., New York."

This advertisement disappears in a very short time, and Mr. Clemens probably went back to England, as nothing more is known about him.

CLOVER, LEWIS P.

Born in New York, Feb. 20, 1819; living in 1864. Clover studied drawing under William Page and for three years he worked in the studio of Asher B. Durand as an engraver. He finally adopted painting as a profession and followed it successfully for some years. In 1850 he became a deacon and later a priest in the Protestant Episcopal Church, and was rector of a number of churches. The University of Kentucky, in 1858, conferred upon him the degree of D.D.

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No engraved work signed by Clover has been seen by the compiler, but in 1853 he edited a reprint of Burnet's "Practical Hints on Composition in Painting," and he is said to have made the etchings illustrating this work.

COBB, G.

Cobb was a book-plate engraver working about 1800, but without indication of place. He was most probably an American, as the only plate signed by him is of the pictorial type, with an American eagle bearing an oval frame once containing a name, now carefully erased; there is a scratchy landscape at the base.

COLLARD, W.

Was a line-engraver of portraits, working for the magazines about 1840-45.

CONE, JOSEPH

Cone was a clever engraver in both stipple and in line, and he was chiefly engaged upon portrait work. He is said to have been a brother of the Rev. Spencer H. Cone, who came from New Jersey to Philadelphia, in 1802, to accept a position as a teacher in Dr. Abercrombie's Academy. Joseph Cone possibly came with him to study engraving. In any event, Joseph Cone was engraving over his own name in Philadelphia in 1814-19, inclusive. In the period 1820-24 he was engraving prints and publishing them in Baltimore, Md. He also worked for Boston publishers, and in 1829-30 his name reappears in the Philadelphia directories as an "engraver."

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CONN, JAMES

James Conn, writing-master at Elizabethtown, N. J., advertises, in 1771, his intention to teach writing, arithmetic, mathematics, geography, etc., and adds to his notice the following:

“Furthermore, the said Conn at leisure Hours, engraves Shop Bills, Bills of Parcels, Bills of Exchange, or any Kind of Writing for the Rolling-Press, in the neatest Manner.”

CONNY, JOHN

John Conny, or Cony—for the name is spelled both ways—was a prominent gold- and silver-smith, of Boston, at least as early as 1700. On Oct. 21, 1700, we find John Chester, of Wethersfield, Conn., writing to him, directing him to make a silver service and a silver tankard, and to mark them with his arms and a cipher. Silver-plate made by him is still preserved.

The MSS. Archives of Massachusetts, under date of March 12, 1702–03, note the indebtedness of the Colony “To John Conny for graving 3 plates for Bills of Credit, £30.00.0.” And on Nov. 26, 1706, the same records show that, to prevent counterfeiting, the plate for the bills was to be provided with “Eight blazons and put on by the engraver.” This Massachusetts currency of 1702 included little more than the engraved script and the seal of the Colony; and the earlier bills of 1690 approach it so closely in general design and execution, especially in the character of the decoration at the top of the note, that there is a strong possibility that both plates were made by the same man. If this assumption were correct, John



HARBESON BILL-HEAD

ENGRAVED BY

HENRY DAWKINS

OBIT 1776

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Conny would be the first American engraver upon copper of record.

COOK, T. B.

In 1809–16 T. B. Cook was engraving portraits in stipple for Wm. Durell and other book publishers of New York.

COOKE, GEORGE

It is difficult to locate the engraver of this name; or to decide whether some of the plates so signed were executed in England or in the United States. In 1812 a George Cooke engraved American and Canadian landscape plates which were published in London. About 1816–18 work very similar in style was published in the "Port Folio," of Philadelphia; these latter landscape plates were engraved from drawings made by Alexander Wilson, J. J. Barralet, George I. Isham, and other American artists. It would thus appear that the George Cooke of 1812 was in Philadelphia in 1816–18.

The prolific English engraver of portraits in outline, George Cooke, was working in London in 1812–16; but his style of work is very unlike that of the landscape plates referred to.

The American artist and portrait-painter, George Cooke, was born in St. Mary Co., Md., March 11, 1793. He studied art in Europe in 1826–30, and established himself in New York on his return to this country. It is not known that this man ever attempted to engrave; and the plates signed by George Cooke as engraver are too well done to be ascribed to any prentice hand.

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COOKE, JOSEPH

In the "Pennsylvania Gazette," Philadelphia, May 7, 1789, Joseph Cooke advertises himself as goldsmith, jeweler and hair-worker. He closes by announcing, "Church, State or County Seals, Coats of Arms, &c. and all manner of Engraving on steel, silver, gold or metal, executed in the best manner and at the lowest prices."

COPLEY, JOHN SINGLETON

Born in Boston, Mass., July 3, 1737; died in London, Sept. 9, 1815. This famous American portrait-painter was the stepson of the English portrait-painter and mezzotint engraver Peter Pelham, who died in Boston in 1751. On May 22, 1748, his first wife having died, Pelham married Mary Singleton Copley, the widow of Richard Copley and the mother of the subject of this sketch.

John Singleton Copley doubtless received instructions from his stepfather in both portrait-painting and in engraving. As evidence of the latter statement there exists a small but creditably executed mezzotint plate of the Rev. Mr. William Welsted, of Boston, in New England. This plate is signed *J. S. Copley pinxt. et fecit.* William Welsted died in 1753, and this plate was probably engraved about this date.

CORAM, T.

The signature *T. Coram Sc.* is signed to a plate covering the entire back of a \$70 bill of the State of South Carolina, dated Feb. 8, 1779. The design is well drawn and represents "Prometheus Bound," but the engraving is poorly executed in line.

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Coram was living in Charleston, S. C., in 1802, as his name, *T. Coram del, Charleston*, is signed to an engraving of the arms of South Carolina used in the title of the map of that State accompanying John Drayton's "History of South Carolina."

CROSS, A. B.

This engraver of landscape was a pupil of A. L. Dick in 1840. He is said to have abandoned engraving early in his life for some other business.

CROSS, P. F.

Born in Sheffield, England; died in Philadelphia in 1856. Cross was a die-sinker and served in that capacity in the Mint of England before he came to Philadelphia, about 1845, and became an assistant to James B. Longacre, chief engraver of the U. S. mint. Cross engraved the obverse of the Ingraham medal, among other work.

CUSHMAN, GEORGE H.

Born at Windham, Conn., June 5, 1814; died in Jersey City, N. J., Aug. 3, 1876. Cushman was a pupil of Asaph Willard, the Hartford engraver, and he became an admirable line-engraver of landscape and book illustrations. But he was chiefly known as a miniature painter of high rank, though he did not do much work professionally. He was also a fine water-colorist in every department, these water-colors, like his miniatures, being remarkable for purity and simplicity of character.

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CUSHMAN, THOMAS H.

This clever engraver in line was working in New York in 1840; but only two of his plates, a portrait of Jesse Buel and a view of Lake George, have been found by the compiler. He may have later engaged in bank-note work.

DAGGETT, ALFRED

This reputable line-engraver of portraits and bank-note vignettes was the uncle and the first preceptor of the American artist J. F. Kensett. Daggett was engraving in New Haven, Conn., in 1835, and he was a member of the engraving firms of Daggett & Ely and Daggett, Hinman & Co. The work signed by these firm names, however, is usually executed in stipple.

DAINTY, S.

This man was engraving landscape in a mixed manner, about 1840, in Philadelphia. John Dainty was a copperplate printer in Philadelphia, working as early as 1817, and this S. Dainty may have been his son.

DANBY, J.

"Poulson's Advertiser," Philadelphia, May 29, 1822, contains the advertisement of "J. Danby, Engraver in General, from London." This notice says that he engraves on "Gold, Silver, Copper, Brass, Wood, &c. in a superior manner"; but no signed work by Danby is known to the compiler.

DANFORTH, MOSELY ISAAC

Born in Hartford, Conn., Dec. 7, 1800; died in New York, Jan. 19, 1862. In 1818 Danforth was an appren-

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tice to Asaph Willard, of The Graphic Company, of Hartford, and he became a meritorious line-engraver of portraits and bank-note vignettes. He established himself in business in New Haven in 1821, but soon after removed to New York. Danforth was one of the founders of the Drawing Association of 1825, and of the National Academy of Design in 1826.

Danforth went to London in 1827 and remained there about ten years, and some of his largest and best plates were engraved in that city. Upon his return to New York he became interested in bank-note engraving as a business. He was a member of the firm of Danforth, Underwood & Co. about 1850; about 1858 this firm was merged into the American Bank Note Co., and he was vice-president of the latter company at the time of his death.

Mr. Danforth went abroad in 1827 to study art at the Royal Academy in London; but he was chiefly successful as a painter in water-colors; some of his sketches were very popular and brought high prices.

DARBY, J. G.

This name, as engraver, is signed to a view of Niagara Falls and to a map of the region about the Falls, both published in Buffalo, N. Y., in 1838.

DARLEY, FELIX OCTAVIUS CARR

Born in Philadelphia, June 23, 1822; died at Claymont, Del., March 27, 1888. He was the son of John Darley, an actor of reputation who first appeared on the American stage in Philadelphia in 1794, and died in that city in 1853. F. O. C. Darley was placed in a mercantile

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house at the age of fourteen; but he devoted his leisure time to drawing. Some of his sketches finally attracted attention, and he commenced his career as a popular and prolific American illustrator.

Darley etched several series of his designs in outline; notably those illustrating scenes from the works of Irving and Cooper. These plates were published by the American Art Union about 1856.

DAVIES, CHARLES WILLIAM

Born at Whitesboro, N. Y., June 21, 1854; living in 1901. Davies learned to engrave upon copper and steel in Utica, N. Y.; was in partnership with his preceptor for two years, and then went into business for himself in Syracuse, N. Y. He was burned out after a short time; and after working at his business in various places, in 1881 he established himself in Minneapolis, Minn., as the pioneer engraver of that city. No signed work of this engraver is known to the writer.

DAWES, H. M.

H. M. Dawes was a book-plate engraver, and was probably a member of the Massachusetts family of that name. He engraved a book-plate for Rev. Wm. Emerson (1769–1811), the father of Ralph Waldo Emerson. Dawes must thus have been working prior to 1811.

DAWKINS, HENRY

Henry Dawkins was one of the earlier engravers in the American Colonies, and in a document of record he describes himself as an "engraver and silversmith." He

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was located in New York as early as 1754, when he engraved a book-plate for John Burnet, an attorney of that city; and in 1755 Dawkins advertises in the "New York Mercury" that he had left Anthony Lamb, with whom he had lately lived, and "has now set up his business opposite the Merchants Coffee House in New York, where he engraves in all sorts of metal." Dawkins then seems to have gone to Philadelphia, as he was working with James Turner in that city in 1758, and in 1761 he engraved the title-page and music for "Urania," a music-book published by James Lyon, A. B., in Philadelphia. He remained in Philadelphia until 1774, when he returned to New York.

According to the "American Archives," edited by Peter Force, Dawkins was arrested in May, 1776, somewhere in the vicinity of New York, and was charged with engraving, printing and issuing counterfeit Continental, Connecticut and Massachusetts paper money. He was put into prison and in the trial ensuing he confessed that he engraved the plates, but he implicated the Tory "Rivington, the printer," in the enterprise. It appeared from the evidence that Dawkins had been previously imprisoned in New York for a similar crime. On Oct. 19, 1776, he was still in jail; and on that date he petitioned the Provincial Congress of New York for "the termination of his sorrows by death, inflicted in what manner the Honourable House may see fit." This is the last heard of Dawkins and his ultimate fate is uncertain.

As an engraver Dawkins was chiefly occupied in the production of book-plates, bill-heads, map ornamentation, etc. This work is executed in line and is fairly good.

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His large plate of Nassau Hall, at Princeton, is probably his best work; and his one known portrait plate is that of Benjamin Lay, an eccentric Quaker of Philadelphia. The latter plate is atrociously drawn and poorly engraved.

Thomas Westcott, in his "History of Philadelphia," assigns to Dawkins the engraving of several large and unsigned plates caricaturing events in the political history of Philadelphia in 1764. Westcott gives no authority for his statement; but Dawkins was located in Philadelphia at that time, and the work is poor enough, and it is possible that he engraved them.

The following advertisement from the "Pennsylvania Journal," July 19, 1758, is interesting as throwing some light on the range of Dawkins' work as an engraver:

"HENRY DAWKINS. Engraver from London. Who lately wrought with Mr. James Turner; having now, entered into business for himself, next door to the sign of Admiral Boscawen's head; in Arch-Street; where he engraves all sorts of maps, Shop-keepers bills, bills of parcels, coats of arms for gentlemen's books, coats of arms, cyphers and other devices on Plate; likewise seals and mourning rings cut after the neatest manner and at the most reasonable rates.

N. B. Those Gentlemen who please to favor me with their custom may depend upon having their work done neatly and with dispatch."

DEARBORN, NATHANIEL

Born in New England, 1786; died in South Reading, Mass., Nov. 7, 1852. Nathaniel was the son of Benjamin Dearborn, a man of some scientific attainments. At an

N^o.V Engraved for Roy.^lAmerican Magazine Vol.I



The Hon.^{ble} JOHN HANCOCK. Esq.^r

JOHN HANCOCK
ENGRAVED BY
PAUL REVERE
1735-1818

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early age he was apprenticed to Abel Bowen, in Boston, to learn wood-engraving; and in 1814 Dearborn was in business for himself as an engraver on wood, with an office on School Street, Boston. He also engraved upon copper, in the stipple manner, a few portraits and views, of little merit.

In the "Daily Columbian Centinel," Boston, Dec. 15, 1830, Dearborn advertises that he teaches the flute, "after his new and original system"; but he adds to the foot of this notice, "Engravings on Wood, Brass and Copper, and Perspective Drawings for Patents, as usual." In April, 1831, in the same paper, he announces "that orders for printing from Copper-plates will be faithfully attended to at No. 6 State-street," where he had installed "a beautiful new improved Press, with metallic cylinders."

Dearborn also published several books: among them "The American Text-Book for making Letters"; "Boston Notions" (1848); "Reminiscences of Boston and a Guide through the City and its Environs" (1851); and a "Guide through Mount Auburn."

DEELEY, C.

All that is known to the writer of this man is that he engraved in line a fairly well-executed plate showing "The New Hampshire Granite Ledge, at Concord, N. H." The plate is signed *C. Deeley Sc. Boston*. The apparent date is about 1835-40.

DELANEY, J. E.

This man was a line-engraver of portraits and landscape, working for the magazines about 1850.

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DELLEKER, GEORGE

With the profession of "engraver" appended, this name appears in the Philadelphia directories for 1817-24, inclusive. He was possibly engraving in that city earlier than the first-named date, as we find portraits of naval heroes of the War of 1812 executed by him, and evidently intended for popular distribution. He was later associated with the engraver G. H. Young, under the firm name of Delleker & Young, in the general engraving business in Philadelphia.

DELNOCE, LUIGI

Born in Italy; died in New York about 1888. Delnoce was an admirable engraver of book illustrations, appearing in New York publications of 1855-60; but he was chiefly engaged in bank-note work.

DEWING, FRANCIS

A Boston newspaper heralds the arrival of this early American engraver in New England as follows: "Boston, July 30th, 1716. Lately arrived from London, Francis Dewing, who Engraveth and Printeth Copper Plates. Likewise Coats of Arms and Cyphers on Silver Plate. He likewise Cuts neatly in wood and Printeth Callicoës."

The latter accomplishment probably refers to the hand printing of calicoes from wood blocks, a method still in use a century ago. In 1722, Dewing engraved and printed a large map of "The Town of Boston in New England, By John Bonner, 1722, Aetatis Suae 60." The plate is signed as *Engraven and Printed by Fra. Dewing*

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Boston N. E. 1722. Sold by Capt. John Bonner and Will'm Price against ye Town House where may be had all sorts of Prints, Mapps etc. This map is fairly well engraved for a plate of the kind and period: it was republished with alterations in 1739, 1743 and 1769 and was reëngraved in facsimile in 1835, by George Girdler Smith, a Boston engraver. No original impression of Dewing's plate has been seen by the writer.

DICK, ALEXANDER L.

Born in Scotland about 1805. Dick was a pupil of Robert Scott, a reputable engraver of Edinburgh; he came to the United States in 1833 and in time he established an extensive engraving business in New York City. While Dick doubtless did some engraving himself, he was the employer of many engravers; and as all plates issuing from his place bore his name, it is practically impossible to identify his individual work.

A. L. Dick was the father of James T. Dick, the American artist, born in New York in 1834, and who died in Brooklyn, Jan. 19, 1868.

DODSON, RICHARD W.

Born at Cambridge, Md., Feb. 5, 1812; died at Cape May, N. J., July 23, 1867. Dodson was an excellent line-engraver of portraits and book illustrations. He was a pupil of the Philadelphia engraver James B. Longacre, and he made some of the best portraits in the National Portrait Gallery, published by Longacre & Herring. Dodson is said to have abandoned engraving for another business in 1845.

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DONEY, T.

This capital engraver of portraits in mezzotint came to Canada from France; and after working for some time in Illinois and Ohio, he established himself in business in New York about 1845. Doney engraved a number of meritorious portrait plates for the "Democratic Review" and other New York and Philadelphia periodicals.

DOOLITTLE, AMOS

Born in Cheshire, Conn., in 1754; died at New Haven, Conn., Jan. 31, 1832. Originally an apprentice to a silversmith, Doolittle early learned to engrave upon metal. In 1775 he joined the Revolutionary army at Cambridge and served through that campaign. His artist friend Ralph Earle made some rather curious drawings of the engagement at Lexington and Concord; and these Doolittle engraved on copper and published in New Haven in 1775. They are very roughly engraved, but interesting historically and highly prized. Barber, in his "History and Antiquities of New Haven," gives a copy of the original advertisement of these plates, as follows:

"This day published, and to be sold at the store of James Lockwood, near the College, in New Haven, four different views of the Battle of Lexington, Concord, etc., on the 19th of April, 1775.

"Plate I. The Battle of Lexington.

"Plate II. A view of the town of Concord, with the Ministerial troops destroying the stores.

"Plate III. The Battle of North Bridge, in Concord.

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“Plate IV. The South part of Lexington, where the first detachments were joined by Lord Percy.

“The above plates are neatly engraved on copper from original paintings taken on the spot. Price, six shillings per set for the plain ones; or eight shillings coloured.

“December 13th, 1775.”

Doolittle engraved a considerable number of portraits, views, Bible illustrations, book-plates, etc., all executed in line, and including a small view of the Battle of Lexington done very late in his life in connection with Mr. Barber. His work, at the best, possesses little other than historical interest.

Mr. Barber credits Doolittle with engraving the first historical plates done in America. Mr. Barber overlooked Paul Revere's plate of the Boston Massacre, published in 1770; and Romans' "Exact View of the Late Battle at Charleston" was published in Philadelphia in September, 1775, or about three months before the appearance of Doolittle's views of Lexington and Concord.

DOOLITTLE, SAMUEL

A "Goodwin" book-plate, signed *S. D. Sct. 1804*, is assigned to this name in the descriptive catalogue of the late exhibition of early American engravings held under the auspices of the Museum of Fine Arts, in Boston.

DOOLITTLE & MUNSON

This firm was engraving portraits, bank-notes, etc., in 1842, in Cincinnati, O. The second member of this firm may have been S. B. Munson, living earlier in New

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Haven. Some good line work of about this period, signed *A. Doolittle Sc.*, may be the work of the first member of this firm. The work referred to is too well done to have been engraved by Amos Doolittle, of New Haven, and this latter Amos died in 1832.

A view of the engraving establishment of Doolittle & Munson is to be found in a work entitled "Cincinnati in 1842," published in that city. The sign shown calls them bank-note engravers.

DORSEY, JOHN SYNG

Born in Philadelphia, Dec. 23, 1783; died there Nov. 12, 1818. This eminent American surgeon published, in 1813, his "Elements of Surgery," "with plates by John Syng Dorsey, M. D." These plates are etched and sometimes finished in stipple; they are excellently done. Dr. Dorsey also etched several good book-plates.

DOTY & JONES

This firm, about 1830, was engraving portraits in stipple.

DOUGAL, W. H.

Born in New Haven, Conn., about 1808; was living in Washington, D. C., in 1853. Mr. Alfred Jones says that his name was originally Macdougall, and he was so known for a time; but for some reason he later dropped the "Mac." He was a good engraver of landscape and portraits, the latter being executed in a mixed manner. In 1853 he was in the employ of the U. S. Treasury Department at Washington, D. C.

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DRAPER, JOHN

The directories of Philadelphia contain the name of "John Draper, engraver," continuously from 1801 to 1845. Dunlap says that Draper was an apprentice with Robert Scot, of Philadelphia, and was living in 1833. Draper was engraving for Dobson's edition of Rees' Encyclopedia in 1794-1803; and in 1810 he was a member of the bank-note engraving firm of Murray, Draper, Fairman & Co. On the death of George Murray in 1823 this firm became Fairman, Draper, Underwood & Co. and was in existence in 1829. In 1835 the firm of Draper, Underwood, Bald & Spencer was engraving bank-notes in Philadelphia and New York; and in 1838, Draper, Tappan, Longacre & Co. had similar establishments in these cities. That there was a younger Draper, is shown by the existence, as late as 1860, of the bank-note engraving firms of Draper & Co. and Draper, Welsh & Co., both working in Philadelphia. Aside from the encyclopedia work referred to, no plates have been found signed by John Draper alone as engraver.

DRAYTON, J.

Drayton was an engraver of landscape in aquatint and an expert print colorist. At least as early as 1820 he was working in Philadelphia. He was later employed for some years as a draftsman in one of the Government departments in Washington. Drayton engraved a few book illustrations in line.

J. Drayton was the father of Henri Drayton, an operatic singer of some reputation.

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DRESHER, A.

Dresher was a landscape engraver of little merit, working in New York about 1860.

DUDENSING, R.

This good engraver of portraits and landscape, in stipple and in line, came to the United States from Germany about 1857. About 1880 he established a book publishing house in New York, which is still in existence. He died in 1899 during a visit to the old home in Germany.

DUFFIELD, EDWARD

Edward Duffield was a clock- and watch-maker of Philadelphia, and he was also a die-sinker and engraver of medals. He engraved the silver medal presented to Col. John Armstrong, in 1756, as a memorial of the destruction of the Indian village of Kittanning by Armstrong; and he made the dies for the medals prepared in 1762 for distribution among the Indians by The Friendly Association for the Preservation of Peace among the Indians. The dies for this latter medal cost £15; they were cut upon punches fixed in a socket, and the impression was made by the stroke of a sledge-hammer.

DUNLAP, WILLIAM

Born in Perth Amboy, N. J., in 1766; died in New York City, Sept. 28, 1839. Dunlap, in 1784, studied art with Benjamin West in London; on his return to the United States he became interested in the drama, wrote several plays and was for a time manager of the Park



The Rev. W. Thos. Hiscox
late Pastor of the Baptist Church in Wisterly taken from an Original
Picture painted by M. Fiske.
Published by Rank & Okey Printersellers & Stationers on the Parade New Port Rhode Island
1773.

REV. THOMAS HISCOX

ENGRAVED BY

SAMUEL OKEY

1773

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Theater, in New York. He later resumed painting and was the author of a number of works on history and the drama.

In his "History of the Rise and Progress of the Art of Design in the United States," Dunlap says that he was taught the theory and practice of engraving by Peter R. Maverick in New York. He further tells us that in Maverick's shop he engraved a frontispiece for "a dramatic trifle" published in New York in 1787 or 1788. This note possibly refers to an octavo stipple portrait of the actor Wignell, the only known example of which is in the print collection of the Museum of Fine Arts in Boston. This print is very cleverly done, and is inscribed *Mr. Wignell* | *in the character of Darby.* | *Wm. Dunlap del. et fecit.* |

DUNNEL, E. G.

E. G. Dunnel was a student in the National Academy of Design, in New York, in 1837; and in that year he secured the third prize for drawing. He became a good engraver of landscape and book illustrations; and in 1847 he was in the employ of Rawdon, Wright & Hatch, an engraving firm of New York. Soon after this latter date he is said to have abandoned engraving for the pulpit.

DUNNEL, WILLIAM N.

This clever engraver in line and stipple was one of the many pupils of A. L. Dick, of New York. Dunnel was engraving for the magazines about 1845; but he contracted bad habits and disappeared.

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DURAND, ASHER BROWN

Born in Jefferson, N. J., Aug. 21, 1796; died in South Orange, N. J., Sept. 17, 1886. Durand's father was a watchmaker and in his father's shop he acquired some knowledge of the elementary processes of engraving. In 1812 he was apprenticed to the engraver Peter Maverick, and in 1817 he became a partner of his preceptor, under the firm name of Maverick & Durand. The reputation of Asher B. Durand as an engraver in pure line was established by his large plate of the "Declaration of Independence," after the painting by John Trumbull. His "Musesidora," engraved in 1825, was also one of his important plates of this period; and his portrait work has never been surpassed in excellence by an American engraver. For a time he was interested in the business of bank-note engraving; in 1825, in connection with his brother Cyrus Durand, and in the same year he was a member of the firm of Durand, Perkins & Co.

About 1836, A. B. Durand abandoned engraving for the brush and palette, and he soon became as famous as a painter of landscape as he had been as an engraver; and to this branch of art he devoted the remainder of his life.

In 1895 the Grolier Club, of New York, published a very full check-list of the engraved work of Asher B. Durand.

DURAND, CYRUS

Born in Jefferson, N. J., Feb. 27, 1787; died at Irvington, N. J., Sept. 18, 1868; he was the elder brother of Asher B. Durand. In 1814 Cyrus Durand was in business as a silversmith in Newark, N. J. But he was a

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most ingenious mechanic, and among his earlier inventions was a machine constructed for Peter Maverick, then of Newark, for ruling straight and wavy lines in connection with bank-note work. This was the first of a long series of improvements and inventions intended for use in the production of bank-notes; and Cyrus Durand is credited with having made the first American geometrical lathe.

Though not an engraver himself, Cyrus Durand devoted his life to the invention and perfection of machinery used in bank-note work; and his services were so important in this connection that his name can not be omitted from the present record.

DURAND, JOHN

Two well-engraved vignettes on the title-pages of the works of William Cowper and Thomas Gray, published in New York by R. & W. A. Bartow, but undated, are signed *Engraved by J. Durand*.

In answer to a query, Mr. John Durand, of Nice, Italy, and son of Asher B. Durand, writes that these vignettes were engraved by John Durand, a younger brother of A. B. Durand, who died about 1820, aged twenty-eight years. Mr. Durand says that his father always maintained that his brother John was the most talented member of the family at the time of his death.

DURAND, THEODORE

Durand was a script engraver, working in New York in 1835.

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DURAND, WILLIAM

This nephew of A. B. Durand was a man of very considerable mechanical ability. He was engraving for bank-note companies in New York in 1850.

DUTHIE, JAMES

Born in England and was there taught to engrave. Duthie was engraving book illustrations on steel in New York in 1850-55. Some of his best line work appears in the illustrations in an edition of Cooper's works, published in New York in 1860.

EARLE, J.

All that is known of this man is that he was engraving portraits in Philadelphia in 1876, in connection with James R. Rice.

ECKSTEIN, JOHN

John Eckstein was a portrait-painter, a modeler in clay, and an engraver of portraits executed in a somewhat curious stipple manner. In the proposals for publishing his engraving of a "Representation of a Monument of General Washington" ("Poulson's Advertiser," Philadelphia, Feb. 19, 1806), he is referred to as "Formerly historical painter and statuary to the King of Prussia." His name appears in the Philadelphia directories of 1796-97 as "limner and statuary," and again in 1805-06; from 1811 to 1816 his occupation is given as "engraver," and at intervals in this period he appears as "a merchant." He was painting and engraving as late as 1822.

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Eckstein's few portrait plates are inscribed as "Painted and Engraved by John Eckstein"; and they are executed in a combination of stipple and roulette work, hard in effect. In 1806 he modeled a statue of Washington for a proposed monument; and in the same year he issued proposals for, and engraved for the Society of the Cincinnati, the plate noted above. In 1809 he engraved illustrations for an edition of Freneau's poems, published by Lydia R. Bailey, of Philadelphia.

This engraver, though a German, should not be confounded with Johannes Eckstein, a German portrait-painter and excellent engraver in mezzotint, who died in London in 1798.

EDDY, ISAAC

Several exceedingly crude line-engravings of Bible subjects are signed *Isaac Eddy, Sculp't Weathersfield, Vt.* These plates were published by Merifield & Cochran, of Windsor, in 1812, for the "First Vermont Edition" of a Bible.

EDDY, JAMES

This reputable engraver of portraits in stipple was working in both Boston and New York in 1827. He seems to have established himself in New York about this time, as he was employed by book publishers of that city for some years thereafter. Eddy was engraving portraits on steel in 1830, and some of these steel plates are signed as *Engraved at Pendleton's*, indicating that he was then in the employ of this Boston publisher.

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EDWARDS, S. ARENT

Born in 1862 in Somersetshire, England; living in New York in 1906. Mr. Edwards was a student at the Kensington Art School in 1877-81, and was then taught to engrave in mezzotint by Appleton, Josey & Alais, of London. He first exhibited examples of his engraving in the Royal Academy in 1885.

In 1890 Mr. Edwards came to the United States and established himself in New York; and made book illustrations, portraits, and subject plates. He has very successfully revived the art of printing in colors from mezzotint plates, and has deservedly achieved a reputation. His color plates are issued absolutely without "retouch," or without touching up with water-colors, as is too usual in prints of this description.

EDWIN, DAVID

Born in Bath, England, December, 1776; died in Philadelphia, Feb. 22, 1841. David Edwin was the son of John Edwin, an English comedian of some fame, and Mrs. Walmsley, a milliner of Bath. He was apprenticed to C. Jossi, a Dutch engraver then working in London, and he accompanied his master to Holland in 1796. Disagreeing with Jossi, Edwin left him, shipped as a sailor on board a vessel bound for Philadelphia, and landed in that city in December, 1797.

In Philadelphia Edwin found employment with the book publisher T. B. Freeman; and he was then for a time in the employ of Edward Savage. The first engraving made by Edwin in this country is said to have been

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the frontispiece to a selection of Scottish airs collected by Benjamin Carr.

But Edwin's marked ability as an engraver of portraits in the stipple manner soon gained him abundant independent employment, and he became the most popular and prolific engraver of portraits in the United States.

In 1830 impaired health and failing sight compelled Edwin to abandon engraving. He was then employed for several years as a clerk in the auction rooms of his old friend Mr. T. B. Freeman; he was next assistant treasurer at the Chestnut Street Theater, and later opened a small grocery store. In 1835 he was made treasurer of the newly organized Artists' Fund Society, of Philadelphia; and having fallen heir to a small legacy about the same time, he was enabled to pass his remaining years in comfort.

The first check-list of the engraved work of David Edwin was compiled by the late Charles R. Hildeburn, and published in the "Pennsylvania Magazine of History and Biography," in April, 1894. In 1905, Mr. Mantle Fielding, of Philadelphia, privately printed a "Catalogue of the Engraved Work of David Edwin," which is the most complete list yet issued, including a number of plates and states not described by Mr. Hildebrand.

ELLIS, EDWIN M.

This engraver of portraits and landscape, working both in stipple and in line, was in business in Philadelphia in 1844.

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ELLIS, GEORGE B.

In 1821 Ellis was a pupil of the Philadelphia engraver Francis Kearny; and in 1825-37, inclusive, he was in business for himself in the same city. His name disappears from the Philadelphia directories in 1838.

George B. Ellis first attracted attention as an engraver by his excellent copies of English engravings, made by him for an edition of *Ivanhoe*. He produced some very good portraits; but his best work is found among his small Annual plates.

ELLIS, W. H.

W. H. Ellis was a good line-engraver of landscape and book illustrations. His work appears in Philadelphia publications of 1845-47.

ELY, A.

Ely engraved the script title-page, the music, and a curious "musical" vignette for "The Songster's Assistant, etc., By T. Swan, Suffield, Conn. Printed by Swan and Ely." The work is undated, but seemingly belongs to the first decade of the last century. The only copy known is in the Watkinson Library, of Hartford, Conn.; and for this item the compiler is indebted to the courtesy of Mr. A. C. Bates, of the Connecticut Historical Society.

EMMES, THOMAS

The earliest known attempt of a portrait engraved upon copper by an American engraver, is the work of Thomas Emmes, of Boston. This is a portrait of the Rev. Increase Mather, and appears as a frontispiece to



JOHN ADAMS,
President of the United States of America.

Philadelphia, Published Feb: 15. 1797. by William Cobbett

JOHN ADAMS
ENGRAVED BY
JAMES SMITHER
OBIT 1800

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"The Blessed Hope, etc.," published in Boston, New England, in 1701 by Timothy Green for Nicholas Boone. The plate itself is a very rough attempt at a copy of a London portrait engraved either by Sturt or by Robert White, and is little more than scratched upon the copper in nearly straight lines; it has a strongly cross-hatched background. The plate is signed *Tho^s. Emmes Sculp.* *Sold by Nicholas Boone 1701.*

In the Boston Public Library there are two copies of a work entitled "Ichabod, or, A Discourse showing what Cause there is to Fear that the Glory of the Lord, is departing from New-England," published in Boston in 1702. Each copy contains the Emmes portrait of Dr. Mather. But one plate, dated in 1701, has no background at all; and the other, published in 1702, shows the background; in other words, there are two states of the original plate of 1701, one with and the other without a background. That a seemingly earlier impression of a plate should appear in a later imprint can only be explained by assuming that the plate without a background was engraved for "The Blessed Hope" and a number of impressions were struck off; but, believing that a background would improve the print, one was put in and these later impressions were used, as stated, in 1701. Then, when the "Ichabod" was printed in 1702, some of these rejected first impressions were used in that book.

Quoting Savage's "Genealogical Dictionary," Dr. Samuel A. Green, of the Massachusetts Historical Society, suggests that the engraver Thomas Emmes was possibly the eldest child of Thomas and Mary (Paddleford) Eames, of Cambridge, who was baptized July 12,

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1663. But Mr. Wilberforce Eames, of the New York Public Library, says that this could not be, as the Thomas Eames referred to by Dr. Green was killed by Indians in 1675.

ENGELMANN, C. F.

An elaborate, curiously designed, and crudely engraved Birth and Baptismal Certificate, published about 1814, is signed *Eng'd and sold by C. F. Engelmann on Penns-mont near Reading* (Pennsylvania). The design follows closely similar work emanating from the community of Seventh Day Baptists, at Ephrata, Lancaster Co., Pa., which is in the vicinity of Reading.

ENTZING-MILLER, T. M.

This man was a designer for engravers, and an engraver of portraits in line. He did good work and was located in Philadelphia and in New York in 1850-55.

EXILIOUS, JOHN G.

This reputable line-engraver of landscape and buildings was working in Philadelphia in 1810-14. He was, in 1810, one of the founders of the Society of Artists, in Philadelphia, but nothing more is known about him. His largest and best plate is a view of the Pennsylvania hospital, engraved in 1814 after his own drawing.

FAIRCHILD, LOUIS

Born in Farmington, Conn., in 1800; was living in New York in 1840. Fairchild learned to engrave with Asaph Willard, in New Haven, and became an etcher

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and line-engraver of landscape. He also painted portraits in miniature and is said to have excelled in that branch of art, though he did little work as a painter.

FAIRMAN, DAVID

A brother of Gideon Fairman, is mentioned as an engraver, though none of his work has been found. David was born in 1782 and died in Philadelphia on Aug. 19, 1815. His obituary refers to him as "a respectable Artist."

FAIRMAN, GIDEON

Born in Newtown, Fairfield Co., Conn., June 26, 1774; died in Philadelphia, April 18, 1827. Fairman was an apprentice with a mechanic in his native village, but he was later sent to Isaac and George Hutton, of Albany, N. Y., to learn silver-plate engraving. In 1796 he commenced business for himself in Albany as an engraver; and in 1810 he removed to Philadelphia and became a member of the bank-note engraving firm of Murray, Draper, Fairman & Co. But at the same time he designed for engravers and engraved in line in his own name.

In 1818, Fairman accompanied Jacob Perkins and Asa Spencer to London, to compete for a liberal prize offered for a means of preventing the forgery of bank-notes. The Americans submitted a method of "engine-turning," and while they failed to secure the first prize they received a considerable sum in recognition of the excellence of their work. Fairman and Perkins then entered into partnership with the English engraver Charles Heath,

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and published prints made by the "Patent hardened steel process." Fairman returned to Philadelphia after a short time and was a partner of Cephas G. Childs in 1824, and in 1826 he was a member of the firm of Fairman, Draper, Underwood & Co. He is said to have been a colonel of militia in the war of 1812.

FAIRMAN, RICHARD

Born in 1788; died in Philadelphia in December, 1821. Mr. C. Gobrecht says that Richard was a brother of Gideon Fairman, and in 1820 he was working in the establishment of the latter engraver. He was engraving subject plates in line in Philadelphia as early as 1812.

FARMER, JOHN

Born in Half Moon, Saratoga Co., N. Y., Feb. 9, 1798; died in Detroit, Mich., March 24, 1859. Farmer was educated near Albany, N. Y., and taught school in that city. In 1821 he removed to Michigan, became a surveyor, and drew the first published map of Michigan. He afterward published a number of maps of Michigan, Wisconsin, Lake Superior, Detroit, etc. It is stated that he engraved the most of these maps himself. John Farmer held many important city offices in Detroit.

FELCH, —

This name is signed to some poorly executed landscape work published in 1855, with no indication of place.

FETERS OR PETERS, W. T.

A crudely engraved stippled portrait of the Rev. John Davenport, of Connecticut, is signed "W. T. Feters,"

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though this may be a mistake of the letter-engraver for Peters. The plate has no indication of its origin; and the only reasons for ascribing it to an American are the poor quality of the work and the fact that the subject is American. The date of publication is probably about 1820.

FIELD, ROBERT

Robert Field, portrait-painter and engraver, is said to have been born in Gloucester, England; and a Halifax newspaper records the item that "Robert Field, Esq., an eminent artist, very much regretted, died at Jamaica, on August 9th, 1819."

William Dunlap says that Field came to New York about 1793, and was a handsome, stout, gentlemanly man, and a favorite with gentlemen. He tells little else, other than that he went to Halifax, after painting very good miniatures in Boston, Philadelphia, Baltimore, and New York.

Field was in Philadelphia in January, 1795; and on August 1 of the same year he published his portrait of Washington in New York City. While in the United States he engraved in stipple, and in a pleasing manner, portraits of Washington, Jefferson, Hamilton, and Shakespeare; but he was chiefly occupied in painting miniatures. Among the latter may be mentioned Washington and Jefferson, after Stuart, and Charles Carroll of Carrollton—both of the latter engraved by Longacre—and William Clifton and J. E. Harwood, engraved by Edwin. Dunlap mentions his portraits of Mrs. Allen, of Boston, and Mrs. Thornton, of Washington, D. C.

About 1808 Robert Field removed to Halifax, Nova

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Scotia, and he seemingly remained there until 1816, painting portraits; and he there engraved at least one large plate, a full-length portrait of Governor-General Sir John Coape Sherbrooke, published in Halifax in 1816. He painted this portrait, and those of Governor Sir George Prevost and Governor Sir John Wentworth, for the Government House in Halifax. The portrait of Governor Prevost was engraved by S. W. Reynolds, and published in London in 1818, but without any credit to the artist.

Mr. Harry Peirs, curator of the Provincial Museum of Halifax, writes that in addition to those mentioned there are a number of Field's portraits in that city, all showing decided ability. He notes the portrait of Bishop Charles Ingles, now in the National Gallery in London; and portraits of Adam Dechezeau, John Lawson, Michael Wallace, and William Bowie, all citizens of Halifax.

One brief published biography says that Robert Field "went to Canada, studied theology and later became prominent in the Episcopal Church." This is evidently an error, as the most diligent search of the official church records shows that there was no Robert Field among the Episcopalian clergymen of that country. The evidence is that he was painting portraits practically up to the time of his death. He probably returned to England for a short period; as Algernon Graves, in his "Dictionary of Artists," mentions R. Field as "a portrait painter of Halifax, N. S.," who exhibited at the Royal Academy in London in 1818. He probably went from London to Jamaica, and died there, as stated, in 1819.

An interesting letter of Robert Field is preserved

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among the "Dreer Manuscripts" in the Pennsylvania Historical Society. It is addressed to Robert Gilmor, Jr., of Baltimore, and is dated in Philadelphia, Jan. 13, 1795. In this letter Field refers to the Robertson portrait of Washington which he afterward engraved. He says that "this miniature of the President is as good a likeness and as fine a piece of painting as I ever saw"; and goes on to say that he had engaged to engrave it of the same size "with some ornaments to surround and make it more interesting." But as Mr. Robertson intended to go to India, he declined the large plate and proposed to sell the miniature to Field for \$1000. Field thought this price extravagant; though he adds that "it might be worth while even on those terms, if in my power." On what terms he finally succeeded in getting the portrait to engrave, is not stated.

Field notes that he already had plenty to do in Philadelphia, where he says he was "making a figure" in the Academy of Arts and Sciences lately established in that city. He hoped to succeed Robertson as a miniature painter.

FITCH, JOHN

Born in South Windsor, Conn., Jan. 21, 1743; died in Bardstown, Ky., in June or July, 1798. John Fitch, the inventor of the steamboat, received a common school education and was apprenticed to a clock-maker at an early age. For some time he followed this business, combining with it the manufacture and engraving of brass and silver buttons. After some service in the Revolution as a

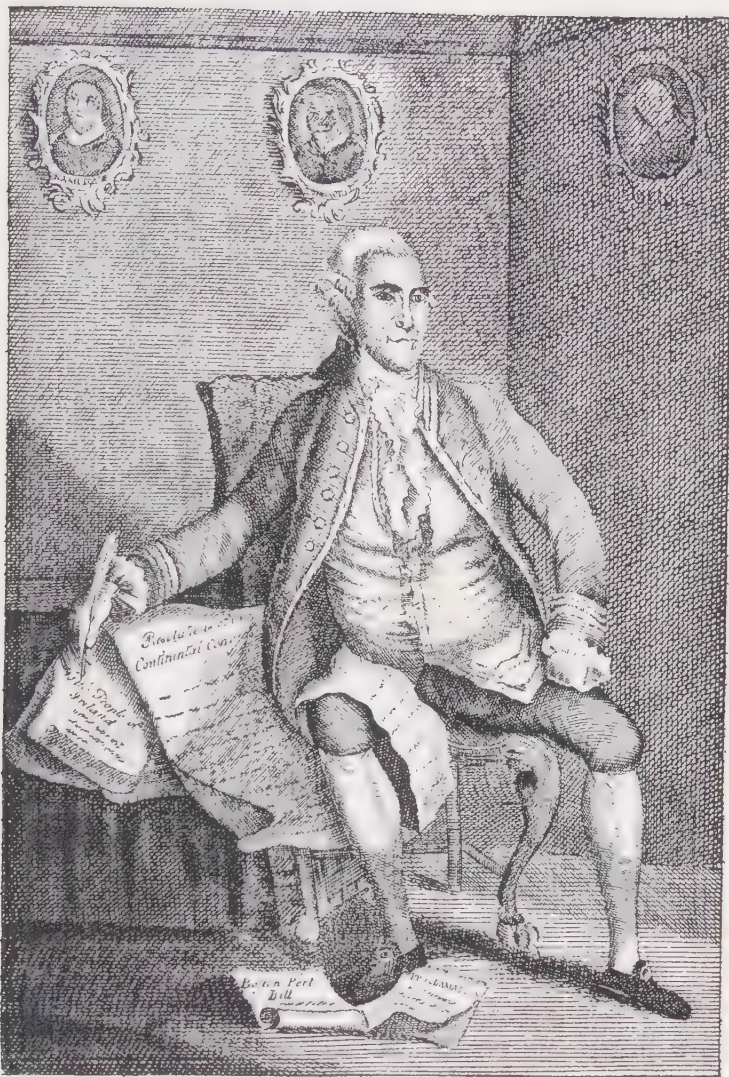
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gunsmith, in 1780, he was appointed a deputy-surveyor by the State of Virginia and made extensive surveys in Kentucky. He was a prisoner among the Indians in 1782-83.

In 1785 Fitch made a map of the northwest country for the use of explorers, basing his work upon the maps of Hutchins and Morrow and his own explorations. This map he crudely engraved upon copper hammered out and prepared by himself; and he printed the maps upon a press of his own manufacture. According to his advertisement in the "Pennsylvania Packet" of June 30, 1785, Fitch sold this map for "a French crown"; and he apparently disposed of a considerable number of impressions, as his biographers state that with \$800 thus raised he formed a steamboat company in 1787 and commenced building a 60-ton boat. The remainder of the career of this unfortunate and unappreciated inventor is too well known to need further mention in this place.

FOLWELL, SAMUEL

Born about 1765; died in Philadelphia, Nov. 26, 1813. Folwell probably came from New England, as he engraved book-plates in 1792 for residents of New Hampshire. In 1798 he came to Philadelphia as a miniature painter, a cutter of silhouettes, and a "worker in hair"; he also conducted a school in that city for a time. Very few examples of the engraved work of Folwell have been seen; and his two portraits are executed in a combination of aquatint and stipple which is rather pleasing in effect, though showing an unpractised hand.



His Ex^{ty} *JOHN HANCOCK, Esq.* —
 LATE PRESIDENT of the AMERICAN CONGRESS.
J. Norman Sculp.

JOHN HANCOCK
 ENGRAVED BY
 JOHN NORMAN
 OBIT 1817

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FORREST, ION B.

Born in Aberdeenshire, Scotland, about 1814; died in Hudson Co., N. J., in 1870. Forest was an apprentice to the London engraver Thomas Fry, and he remained in the employ of Fry until he was induced, in 1837, to come to Philadelphia to engrave for the National Portrait Gallery. In 1842 Forrest removed to New York and was there employed by the Putnams and other publishers. He later turned his attention to miniature painting.

Forrest was a good engraver of portraits in the stipple manner; but some of his best work is found in the form of small fancy heads and vignettes.

FOSSETTE, H.

Was an engraver of landscape, working in New York about 1850, after drawings by A. Dick.

FOSTER, C.

Was a designer and bank-note engraver located in Cincinnati, O., in 1841.

FOSTER, JOHN

Baptized in Dorchester, Mass., Dec. 18, 1648; died in Boston, Sept. 9, 1681. In 1667 Foster was graduated from Harvard College; in 1669 he was teaching school in Dorchester; and in 1675 he established the first printing office in Boston, New England.

From all the evidence available, Foster was the first engraver of a portrait in this country of whom we have

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any record. This is a wood-block portrait of the Rev. Richard Mather; and one of the three known impressions has written upon it, in an almost contemporaneous hand, *Johannes Foster, sculpsit*. This particular impression was found by Mr. Wilberforce Eames, of the New York Public Library, as the frontispiece to a life of Richard Mather published in Cambridge, New England, in 1670; in 1702 it was bound up with several tracts by the then owner, and the supposition is that he wrote the inscription noted above. Another copy of this portrait, framed, is in the possession of the Massachusetts Historical Society. It has the name of Richard Mather printed upon it in type, but has no indication of the engraver.

Dr. Samuel A. Green, of the Massachusetts Historical Society, has made a close study of Foster as the possible engraver of this portrait; and from his contribution to the society proceedings on this head, and from information given personally, we have the following confirmatory evidence:

In 1671, the Indian apostle, John Eliot, refers to Foster, in a letter, as having engraved an A. B. C. book for the use of the Indians; no copy of this book is known to exist, but among the published books of Eliot note is made of "The Logic Primer for the use of the Indians," 1672. Blake's "Annals of Dorchester" (Boston, 1846) says, under date of 1681: "This year died Mr. John Foster, son of Capt. Hopestill Foster, Schoolmaster of Dorchester and he that made the then seal of the Arms of ye Colony, namely an Indian with a Bow & Arrow." Dr. Green thinks that this note refers to a rude woodcut seal of arms found in Increase Mather's "Brief History of

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the War with the Indians in New England," printed by Foster a few months before the appearance of Hubbard's narrative, also printed by Foster, in Boston in 1677. In his funeral oration, delivered by his friend Thomas Tilton, John Foster is referred to as "a cunning Artist"; and in the inventory of his estate, dated Oct. 5, 1681, mention is made of "carving tools" and "cuts and coollors," the latter possibly referring to printers' ink.

Foster is also credited with having engraved the rude woodcut map of New England issued with Rev. W. Hubbard's narrative of the troubles with the Indians in New England, published by John Foster in Boston in 1677. This map has been the subject of much controversy, as there are two distinct woodcuts of it differing widely in detail and especially in the spelling of local names. On this account one is known as the "White Hills" and the other as the "Wine Hills" map; the contention of the one party is that no New Englander could have made such glaring and numerous errors in spelling the names of well-known New England localities as appear in the "Wine Hill" map, and that this map must have been made abroad. As it is somewhat better executed than the other, this is possible, but the evidence already quoted points to Foster as the engraver of the "White Hill" map, in which names are correctly spelled.

From later notes on John Foster, contributed by Dr. Green, the following additional matter is taken: A letter of Wait Winthrop, of June 22, 1680, to his brother John Winthrop, at New London, Conn., says: "I have sent you a map of the towne, with Charlestowne, taken by Mr. Foster, the printer, from Noodles Island. Twas sent

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for Amsterdam and y^r printed." This was probably a view of the two towns, but no such engraving is known.

After teaching school in Dorchester, Foster established his printing office in Boston in 1675. His place of business was "over against the Sign of the Dove" on the south side of Boylston Street, somewhere between Washington and Tremont streets. Foster was buried in the burying ground in Dorchester, and in his will he provided for the erection of "a pair of handsome Gravestones." These stones still exist; that at the head is elaborately chiseled and contains a Latin couplet written by Increase Mather. In this couplet Foster is referred to as studying the stars, he having been the author of six almanacs.

FOWLE, E. A.

This man was a landscape engraver, working in line in Boston in 1843, and in New York a little later.

FOX, GILBERT

According to Wm. Dunlap, Fox was born in England about 1776; was apprenticed to the London engraver Thomas Medland, and was induced to come to Philadelphia in 1795 by James Trenchard, who bought his remaining time from his master. Fox engraved a few portraits and book illustrations for Philadelphia publishers and later became a teacher of drawing in a ladies' academy in that city. Dunlap says that he eloped with one of his pupils, lost his position, and then went upon the stage; and the Philadelphia directory of 1798 contains his name as "a comedian."

It was for Gilbert Fox that Joseph Hopkinson wrote

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"Hail Columbia," and Fox sang it for the first time at his benefit in 1798. Hopkinson, in telling how he came to write this famous song and in speaking of Fox, says: "I had known him at school." Dunlap says that Fox was improvident and always in debt; and from the dates on his plates, up to 1806, he evidently continued to engrave in the intervals between theatrical engagements.

FREDERICK, JOHN L.

Frederick was an engraver of buildings and book illustrations in business in Philadelphia from 1818 until 1845; though he at times also kept a "Music Store." As he was engraving for Collins' Quarto Bible, published in New York in 1816, it is probable that he came from that city to Philadelphia. His one known portrait, that of the Rev. Joseph Eastburn, is an attempt in stipple and is poorly done.

John L. Frederick is said to have died in Philadelphia in 1880 or 1881.

FREEMAN, ——

Well engraved line-plates so signed are found in a quarto Bible published in New York in 1816; but nothing more is known as to the identity of the man.

FREEMAN, E. O.

This good line-engraver of historical subjects was working for Boston publishers about 1850.

FREEMAN, W. H.

W. H. Freeman was an excellent letter and script engraver, working in Baltimore, Md., about 1830. He may

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have been the "Freeman" who was engraving in line in New York in 1816.

FRENCH, EDWIN DAVIS

Born in North Attleborough, Mass., Jan. 19, 1851. Entered Brown University in 1866, but owing to illness left that institution in 1868. In 1869 he began engraving on silver with the Whiting Manufacturing Co., and he went with that establishment when it removed its works to New York in 1876. Mr. French studied drawing and painting at the Art Students' League of New York, under William Sartain, in 1883-86; he was later on the board of control of that organization until 1891, serving as president in 1890-91.

In 1894 Mr. French began the designing and engraving of book-plates and similar work on copper, and in this branch of the art he has achieved a well-deserved reputation. Since 1894 he has designed and engraved 245 book-plates, chiefly for private owners, but he also made many for clubs and public institutions. Among the latter may be noted the beautiful plates designed and engraved for the Grolier Club, Union League, and Metropolitan Museum of Art, of New York; the Club of Odd Volumes, of Boston; Library of Princeton University; Child Memorial Library, and other Harvard Library plates; Long Island Historical Society—Storrs Memorial; Dean Hoffman Library, etc. For the Society of Iconophiles he engraved their first publication, a series of views of historical New York buildings, and he has also made a number of title-pages and certificate plates. In

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1897 Mr. French moved his studio to Saranac Lake, N. Y., where he is still at work.

FURNASS, JOHN MASON

Nathaniel Hurd, among other people, mentions in his will his sister Anne Hurd, wife of John Furnass; and to his nephew John Mason Furnass he bequeathed his engraving tools.

In 1785 Furnass was painting portraits in Boston, but book-plates and Massachusetts Loan certificates constitute the only engraved work by Furnass seen by the writer.

FURST, MORITZ

Born at Boesing, Hungary, March, 1782; living in New York in 1834. Furst was an engraver of dies for coins and medals, and was a pupil of Wurst, chief die-sinker in the Mint of Vienna, and of Megole, afterward superintendent of the Lombardy Mint.

In 1807 Mr. Joseph Clay, U. S. Consul at Leghorn, induced Furst to come to the United States, as die-sinker in the U. S. Mint at Philadelphia; and in this capacity he engraved the dies for a large number of Congress medals awarded to military and naval heroes of the War of 1812. Furst was also engaged at the same time in general business, as he advertises (July 11, 1808) as an "Engraver of Seals and Dye-Sinker on Steel and other metals," and asks for the patronage of the citizens of Philadelphia. He was in business as an "Engraver on Steel" in Philadelphia as late as September, 1820.

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G., L.

These initials, as engraver, appear upon a reversed copy of a caricature originally etched by William Charles, of Philadelphia, and seemingly of contemporaneous date. The print represents a "Scene on the Frontier"; the chief figure being an English officer paying Indians for American scalps.

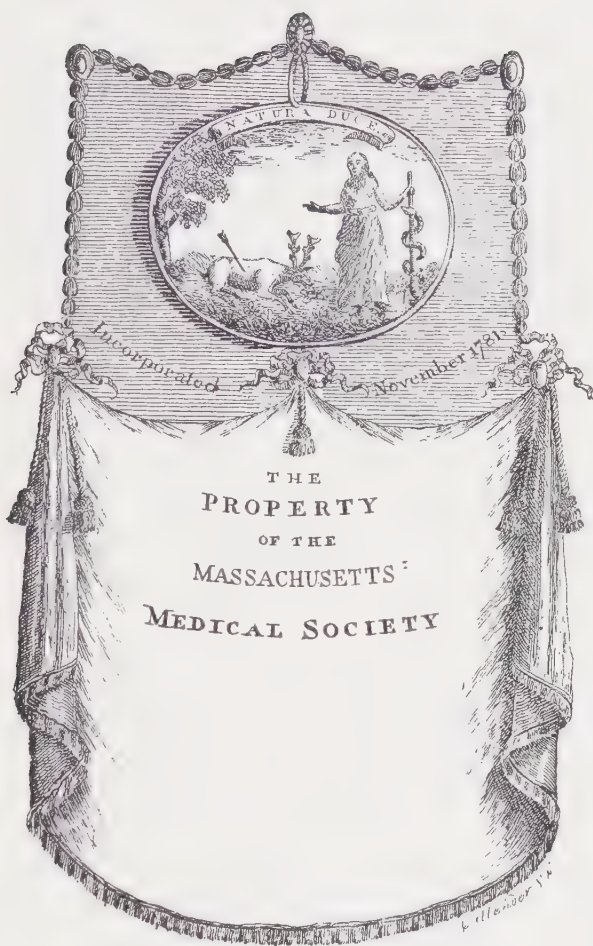
GALLAND, JOHN

The name of John Galland, "engraver," appears in the Philadelphia directories for 1796–1817, inclusive. He engraved in the stipple manner and with little effect. Probably his most ambitious work is a large portrait of Washington done after a similar plate by David Edwin. A number of portraits and historical plates executed by Galland are to be found in a history of France published by James Stewart, Philadelphia, 1796–97.

GALLAUDET, EDWARD

Born in Hartford, Conn., April 30, 1809; died there Oct. 11, 1847. He was the son of Peter Wallace Gallaudet, merchant, and a nephew of Rev. Thomas Hopkins Gallaudet, the educator of the deaf and dumb. Edward Gallaudet was probably an apprentice with one of the several engraving establishments in Hartford; he then worked in Boston with John Cheney. Gallaudet was a reputable line-engraver, his best work appearing in the *Annals* of 1835–40.

A miniature portrait of Edward Gallaudet is in the possession of his nephew, Mr. F. M. Gallaudet, principal



BOOKPLATE: MASSACHUSETTS MEDICAL SOCIETY

ENGRAVED BY

JOSEPH CALLENDER

1751-1821

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of the Gallaudet College for the Deaf and Dumb at Washington, D. C.

GALLAUDET, ELISHA

Born in New Rochelle, N. Y., about 1730; living in 1800. Elisha Gallaudet was the second son of Dr. Peter Gallaudet, one of the Huguenot settlers of New Rochelle; and in 1755 he was married to Jeanne Dubois, of the same town. As early as 1759 Gallaudet was in business in New York as an engraver, as is shown in an advertisement in the "New York Mercury" of March 5, 1759. In this issue appear proposals for printing by subscription "Six Representations of Warriors who are in the Service of their Majesties, the King of Great Britain and the King of Prussia. Designed after life with a Description as expressed in the Proposals." Among the persons named as taking subscriptions for these prints are "Mr. Joseph Woodruff, Limner, in Dock Street. Mr. Michael De Bruls, engraver, at Mr. Furer, Silversmith, in French Church Street; Mr. Elisha Galludet (sic), Engraver, in South Street, etc."

The writer is unable to identify these six prints. But the issue of July 30, 1759, of the same journal, apologizes for the delay in their appearance, and goes on to say that the "editor" of these prints is required by the urgency of the "service" to be at his station at Fort Stanwix. The further statement is made, however, that "five of above plates are finished and the sixth is actually engraving." From this it would appear that these portraits were actually produced in the Colony, and possibly engraved by de Bruls or Gallaudet, or both.

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Besides some early book-plates the only known engraving by Elisha Gallaudet is a portrait of the Rev. George Whitfield, issued as a frontispiece to a "Life of Whitfield" published by Hodge & Shober, New York, 1774. This plate is very poorly engraved and is evidently a copy from an English print. In the list of subscribers to this book is the name of "Elisha Gallaudet, engraver, New York."

GANDOLFI, MAURO

Born in Bologna, Italy, in 1771; died there in 1834. This master engraver in line, and a pupil of the famous Giuseppe Longhi, was probably the first of the really prominent European engravers to visit the United States professionally, though he never engraved here. Dunlap tells us that he came to the United States under a contract to engrave for \$4,000 Col. Trumbull's large plate of the "Declaration of Independence." But owing to the relatively high cost of living in New York, he cancelled his engagement and returned to Italy. He took with him William Main, a young man of New York who had shown some early ability in engraving. Gandolfi promised to instruct him in the art; but owing to some personal disagreement they separated and Main went into the studio of Raphael Morghen, and remained there several years.

GARDEN, FRANCIS

The "Boston Evening Post," March 4, 1745, contains the following advertisement:

"Francis Garden, Engraver from London, engraves

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in the newest Manner and at the cheapest Rates, Coats-of-Arms, Crests or Cyphers on Gold, Silver, Pewter or Copper. To be heard of at Mr. Caverly's, Distiller, at the South End of Boston.

“N. B. He will wait on any Person, in Town or County, to do their work at their own House, if desired; also copperplate printing performed by him.”

No work of any kind signed by Garden is known to the writer.

GAUK, JAMES

The New York directories for 1799–1804 contain this name as “engraver.” No work signed by Gauk is known to the writer.

GAVIN, H.

A fairly well-executed line frontispiece to Marmon-tel's *Belisarius* is signed *H. Gavin, Sculp.* The work itself was published at Newburyport, in 1796, for Thomas and Andrews, of Boston, Mass. No other example of Gavin's work has been seen by the compiler.

GAVIT, JOHN E.

Born in New York, Oct. 29, 1817; died at Stock-bridge, Mass., Aug. 25, 1874. Gavit learned his business in Albany, N. Y., and he there founded an engraving, printing, and lithographing establishment. He later became especially interested in bank-note work, and in 1855 he assisted in organizing the American Bank Note Co., in New York. After serving as secretary for a time, he

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was elected president of that company in 1866, and held that office until his death.

The firm of Gavit & Duthie furnished a number of portraits for the magazines, but as they employed engravers the individual work is difficult to detect.

GAW, R. M.

This engraver was probably in the employ of Peter Maverick in Newark, N. J., in 1829. He engraved in line portraits and architectural work.

GIL, GERONIMO ANTONIO

Born in Zamora, Spain, in 1732; died in the city of Mexico, April 16, 1798. Gil studied in San Fernando and in Madrid, and in 1756 he was awarded a prize for painting and in the same year he commenced engraving. He continued his studies in Rome in 1757, and in 1760 he was appointed chief engraver to the Mint in the city of Mexico. He engraved the dies for a number of medals and made the matrices and punches for the type foundry for the Royal Library, said to be one of the best outfits then in existence. He also engraved the portraits of Charles III, and of Palafox, Bishop of Puebla.

GILES, CHARLES T.

Born in New York, Aug. 25, 1827; living in Brooklyn, N. Y., in 1900. This reputable line-engraver of landscape and historical subjects began work in New York in 1847, and was practising his profession as late as 1898.

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GILLINGHAM, EDWIN

A map of Boston and its vicinity, made from an actual survey by John G. Hales, is signed *Edwin Gillingham Sc.* This map, $24\frac{5}{8} \times 30\frac{1}{4}$ ins. in size, was published by John Melish, Philadelphia, 1819. It was republished by John G. Hales in Boston in 1820, and again in 1829.

GILMAN, J. W.

J. W. Gilman engraved the music and words in "The American Harmony, or Royal Melody Complete. etc.," in two volumes, by "William Tan'sur, Senior. Musico Theorico," and by "A. Williams, Teacher of Psalmody in London." The book was "Printed and Sold by Daniel Bayley, at his House next Door to St. Paul's Church, Newbury-Port, 1771." The preface to the second part bears the date of Jan. 5, 1771. To various pages the engraver signs his name as *J. W. Gilman sculpt., I. W. G., J. W. G. sc.,* etc.

A study of the "Gilman Genealogy" leads the writer to assume that this engraver was John Ward Gilman, born in Exeter, Mass., May 9, 1741, and died in the same place, June 16, 1823. There is no record of the career of John Ward Gilman, other than that he was postmaster of Exeter for forty years. Exeter is only about fifteen miles from Newburyport, and this crude work might have been done by the Gilman of the former town.

GIMBER, STEPHEN H.

Born in England and there learned to engrave, but he was working at his profession in New York as early as 1830; and in 1832-33 his name is associated on plates

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with that of A. L. Dick, of that city. His name is found in the New York directories until 1842, when he probably removed to Philadelphia, as he was in business in the latter city, as an engraver and lithographer, after 1856. Gimber was a good portrait engraver in stipple and mezzotint, and his early subject plates are in line; he also drew portraits upon stone. His son of the same name was also an engraver.

GIMBREDE, JOSEPH NAPOLEON

Born at West Point, N. Y., in 1820. He was a son of Thomas Gimbrede and learned to engrave with his uncle, J. F. E. Prud'homme. J. N. Gimbrede was in business as an engraver in New York in 1841-45, producing portraits and subject plates. He was later a stationer with an establishment under the Metropolitan Hotel, No. 588 Broadway.

GIMBREDE, THOMAS

Born in France in 1781; died at West Point, N. Y., Oct. 25, 1832. Gimbrede came to the United States in 1802 as a miniature painter; but he was engraving some excellent portraits in the stipple manner for the New York publishers, John Low and William Durell, as early as 1810. In 1816 he had an office at 201 Broadway, New York, and he furnished a considerable amount of work for the Philadelphia magazines, the "Port Folio" and the "Analectic." On Jan. 5, 1819, Thomas Gimbrede was appointed drawing-master at the Military Academy at West Point, and he remained in that position until his

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death. He continued to engrave, however, until late in life, as we find portrait plates engraved and published by him in 1831. He was a brother-in-law of J. F. E. Prud'homme, also an engraver of portraits in stipple.

GIRARDET, P.

A well-engraved line and stipple plate was published in New York in 1857 and entitled "Winter Scene in Broadway." The plate is signed as engraved by P. Girardet from a painting by H. Sebron. As this is the only plate by this engraver known to the writer he can not say that the work was executed in the United States. The names of the engraver and painter are French; and though the scene is laid in New York the plate may have been made abroad.

GIRSCH, FREDERICK

Born in Biedingen, a suburb of Darmstadt, Germany, March 31, 1821; died in Mt. Vernon, N. Y., Dec. 18, 1895. Left an orphan at an early age, young Girsch was forced to assist in the support of his mother and four sisters; and to this end he made use of his exceptional natural talent for drawing. Having received some instruction in painting from a local artist, one Carl Seeger, he earned some money by portrait-painting, and his portrait of a Princess attracted such general attention that a sufficient sum was raised by subscription to enable him to pursue his art studies at the Royal Academy of Darmstadt, then one of the leading art institutions of Germany. He remained in Germany until the Revolution of

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1848, when he obtained official permission to further pursue his studies in Paris; but he left that city for the United States in 1849.

Mr. Girsch settled in New York, and having in the course of his art studies learned to etch and to engrave in line, the first work executed by him in this country was done for the then "New Yorker Criminal Zeitung." As was then the custom, this publication issued "premium" engravings, and Mr. Girsch engraved two of these—"Die Helden der Revolution" and "Niagara Falls." He rapidly improved in the quality of his line work and made a number of portraits for the publishers of New York City.

But it is as a bank-note engraver that Mr. Girsch did his best work and achieved a reputation. The issue of paper money by the Government, soon after the outbreak of the Civil War, demanded a class of work much superior to the earlier private bank-notes, and the most skilled line-engravers of the country were employed by the bank-note companies commissioned to provide this new money. Girsch soon found a recognized place among these men and was engaged in bank-note work practically up to the time of his death.

Mr. Girsch engraved the "De Soto discovering the Mississippi" on the back of one of the early \$10 notes; the head of Liberty on the 15-cent fractional currency, and the portrait of Washington on the 25-cent note of the same currency. He was particularly proud of a plate of peculiar interest and now almost unknown. This was the plate, 12×14 ins., of the "Legion of Honor," impressions from which President Lincoln proposed to present to all honorably discharged officers and soldiers at the

Connecticut Magazines



Capt. James Cook
F. R. S.

CAPTAIN JAMES COOK
ENGRAVED BY
AMOS DOOLITTLE
1754-1832

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close of the Civil War. This plate was finished, but the tragic death of the President and the resulting confusion in public affairs prevented his intentions from being carried out, and very few impressions of the plate are in existence.

At the age of seventy-three years Mr. Girsch engraved, in etching and in line, a large plate entitled "Grand Ma's Toast," which is an excellent piece of work; but another plate, "The Gypsy Girl," $5\frac{1}{2} \times 7\frac{1}{2}$ ins., and executed for "his own pleasure," about the same time, is in pure line and is probably as meritorious a plate as was ever engraved by him.

GLADDING, K. C.

Several rather poorly engraved "Rewards of Merit" are signed "K. C. Gladding Sc." There is no indication of the place of origin, other than that the plates are undoubtedly American. Judging from the "bank-note" ornamentation the date of the plates is about 1825-30.

GLOVER, D. L.

Glover was an engraver of portraits and subjects, in line and in stipple, located in New York in 1850-55.

GOBRECHT, CHRISTIAN

Born in Hanover, York Co., Pa., Dec. 23, 1785; died in Philadelphia, July 23, 1844. Christian Gobrecht was the son of the Rev. John Christopher Gobrecht, who was born in Augerstein, Germany, Oct. 11, 1733; came to America in 1755; was ordained a minister of the German Reformed Church on Sept. 28, 1766, and died at Han-

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over, York Co., Pa., Nov. 6, 1815. The mother of Christian Gobrecht was Elizabeth Sands, whose ancestor, James Sands, settled at Plymouth, Colony of Massachusetts Bay, in 1642.

At an early age Christian Gobrecht was apprenticed to a clock-maker of Manheim, Lancaster Co., Pa., to learn the business; and at the end of his apprenticeship he established himself in Baltimore. By working upon the metal clock-faces of the period he learned engraving and die-sinking; and as early as 1810 he engraved a creditable portrait of Washington for J. Kingston's "New American Biographical Dictionary," published in Baltimore. About 1811 he removed to Philadelphia, and while especially engaged in sinking dies for medals and other work of that nature he furnished a few good portrait plates for the publishers of that city. Among his better-known dies may be mentioned the Franklin Institute medal of 1825, after a design by Thomas Sully; a portrait medal of Charles Willson Peale; the seal of St. Peter's Church, Philadelphia; and award medals for the Massachusetts Society for the Promotion of Manufactures, and the Massachusetts Charitable Mechanics Association. In 1836 Mr. Gobrecht was appointed draughtsman and die-sinker to the U. S. Mint in Philadelphia, and he designed and made the dies for the dollar of 1836. On Dec. 21, 1840, he succeeded William Kneass as chief engraver to the Mint and held this office until his death in 1844. The dies made by Mr. Gobrecht are justly esteemed for the artistic excellence of the work put upon them.

According to papers in the possession of his grandson,

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Charles G. Darrach, C.E., of Ridley Park, Pa., Christian Gobrecht was the original inventor of the medal-ruling machine, a device whereby medals, etc., could be engraved directly from the relief face and a plate thus prepared for reproduction upon paper. This claim was disputed by Mr. Asa Spencer, of Philadelphia, as late as 1842; but the evidence is that in 1810, while still living in Baltimore, Mr. Gobrecht constructed the first ruling-machine ever made in which the ruler was stationary and the platform carrying the plate was moved under it. In 1816 he engaged Mr. Spencer to make for him a ruling-machine in which the platform was to be moved by a screw, instead of by an inclined plane as in the machine of 1810. But yielding to the objections raised by Mr. Spencer and by Jacob Perkins, he permitted a roller to be substituted for the screw; with the result that the machine produced would rule only straight, instead of wavy, lines.

Mr. Gobrecht later had this machine changed to suit his original ideas, and in 1817 he produced with this new machine a head of Alexander I of Russia, engraved from a medal. This production attracted much attention at the time and was "a subject of eager inquiry as to how it was done," says Mr. Gobrecht. With the consent of Mr. Gobrecht, Messrs. Mason and Baldwin, in 1825, made a medal-ruling attachment to a ruling-machine made by Asa Spencer in 1817 for Richard Fairman. The same firm made a similar machine for Gideon Fairman, a business associate of Asa Spencer.

It should be explained that ruling-machines for producing straight equidistant lines, for background work, etc., were employed in England as early as 1776, and

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were in common use in the United States in 1816; but it was not until about 1840-42 that Bates, in London, and Asa Spencer, in Philadelphia, began to issue work that called general attention to the direct reproduction of medallic work by means of an improved ruling-machine. In 1842 Mr. Spencer publicly claimed the credit for the original invention of the medal-ruling machine; though on Aug. 8, 1830, he had written a letter to the "United States Gazette," of Philadelphia—the original of which is still in existence—stating that "It was never my intention to deny but always to admit, that Mr. Gobrecht was the first to discover the mode of ruling medals, as exhibited by his specimen published in 1817." Mr. Gobrecht met the claim of Mr. Spencer by a statement calling attention to the above letter; by giving the names of men who made and of engravers who used his machines; and by finally pointing out that a Gobrecht medal-ruling machine was used in 1825 by the engraving firm of which Mr. Spencer was then a member.

Mr. John Saxton, also of the U. S. Mint, later made valuable improvements on the medal-ruling machine, and eliminated the tendency to distortion in the resulting engraving. At first the medal itself was used as a model, and a valuable specimen might thus be ruined. Mr. Spencer proposed a shellac impression of the medal for the medal itself; but this was open to the objection that it could be punctured by the tracing-point and a false transfer would result. To meet both of these objections Mr. Saxton used an electrotype model, which was even more satisfactory than the medal itself, for any acciden-

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tal scratches or dents could be removed before ruling the plate.

GODWIN, ABRAHAM

Born in what is now Paterson, N. J., July 16, 1763; died there, Oct. 5, 1835; he was the son of Abraham Godwin and Phebe Cool. Before he was fourteen years of age Abraham Godwin enlisted in a New York regiment as fife major and he served until the end of the Revolutionary War.

At the close of the war Godwin became an apprentice to A. Billings, an indifferent engraver of book-plates, etc., located in New York. As an engraver Godwin apparently issued but few signed plates, and his work is akin to that of his master in quality.

Abraham Godwin wrote verses, some of which were published in the newspapers of the day, and he was fond of sketching and painting. In his later days he was the proprietor of the old Passaic Hotel, in Paterson, and Dunlap says that he was a brigadier-general in the New Jersey militia. He was the father of the late editor and author, Parke Godwin, who was born in Paterson, N. J., in 1816.

In making this note the writer expresses his indebtedness to Mr. William Nelson's forthcoming history of Paterson, N. J.

GOLDTHWAIT, G. H.

This man, apparently a bank-note engraver, was working in Boston in 1842. There is a "Miniature County Map of the United States," *Drawn Engraved and Pub-*

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lished by G. H. Goldthwait, Boston—1842. The map is embellished with a border of small views of public buildings, natural scenery, etc.

GOODALL, ALBERT GALLATIN

Born in Montgomery, Ala., Oct. 31, 1826; died in New York, Feb. 19, 1887. At the age of fifteen Goodall entered the Texan navy as a midshipman, and saw active service during the Mexican-Texan war. In 1844 he went to Havana and there learned copperplate engraving. He removed to Philadelphia in 1848, commenced to engrave bank-notes on steel, and later connected himself with the New York company which became in time the American Bank Note Company. Goodall was president of this company for the last twelve years of his life.

In 1858, Goodall visited Greece, Turkey, Russia, Norway, and Sweden, in the interest of the bank-note company, and obtained many foreign orders to be executed in New York. The Greek bank-notes were the first foreign notes engraved on steel, those of Russia coming next. Goodall also obtained large South American orders, and he was decorated by Alexander II of Russia and by the Emperor of Brazil. In 1860 he went to St. Petersburg, with five American engravers, to execute an order there and to instruct Russian engravers in American methods.

GOODMAN, CHARLES

Born in Philadelphia about 1790; died there in 1830. Goodman was a pupil of David Edwin, and a good engraver in the stipple manner. When he had learned his business he and his fellow apprentice, Robert Piggot,

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founded the firm of Goodman & Piggot and produced a considerable number of portraits, etc., in Philadelphia.

In 1822 Goodman abandoned engraving for the profession of law, having been admitted to the Philadelphia bar on May 14, 1822. About the same time Robert Piggot studied theology and became a clergyman.

GRAHAM, A. W.

Graham was born in England and studied engraving under Henry Meyer, a well-known London engraver. He came to the United States about 1832; and in 1834 he engraved some excellent views for the "New York Mirror." He engraved a few portraits at a later date; but his best work is to be found in the small plates executed for the *Annals* of 1835-40. Graham was located in Philadelphia in 1838-40 and in 1844-45, according to the directories of that city: he was living in New York as late as 1869.

GRAHAM, GEORGE

Of this clever engraver in mezzotint and in stipple, little more is known than that he was seemingly located in Philadelphia in 1797, and was working for New York publishers in 1804; he designed and apparently engraved a frontispiece for the "Proceedings of the Society of the Cincinnati," published in Boston in 1812, and he was again engraving in Philadelphia in 1813.

A G. Graham is referred to in Nagler's *Lexicon* as an engraver in the stipple manner, but this man was publishing prints in London in 1799.

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GRAHAM, P. PURDON

This name, as engraver, is signed to a well-executed line-engraving of Cadwallader Colden; after a portrait painted by Matthew Pratt, and belonging to the Chamber of Commerce of New York. The work was probably done about 1870-75, but nothing more is known about the engraver.

GRAY & TODD

This firm was engraving diagrams and script-work in Philadelphia in 1817.

GREENWOOD, JOHN

Born in Boston, New England, Dec. 7, 1727; died at Margate, England, Sept. 15, 1792. Greenwood was a son of Samuel Greenwood, of Boston, and his wife Mary (Charnock) Greenwood, and a nephew of Prof. Isaac Greenwood, of Harvard College.

In 1752 he went to Surinam, seemingly in a clerical capacity, and from there he went to Holland. In Holland he learned to engrave in the mezzotint manner. In 1763 he established himself in London as a painter and engraver of portraits, but in 1773 he abandoned art and became an auctioneer, in business at Haymarket and in Leicester Square.

Greenwood is sometimes referred to as an early American engraver; but there is no evidence that he ever practised that art in this country. The portrait of Thomas Prince, engraved by Pelham in Boston in 1750, was painted by John Greenwood, and the statement that he



Eng. by P. R. Maverick O.S. Liberty Street.

BOOKPLATE: NEW YORK SOCIETY LIBRARY

ENGRAVED BY

PETER RUSHTON MAVERICK

1755-1811

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learned to paint, as well as to engrave, in Holland, is unfounded.

In 1760 he engraved in mezzotint a beautiful portrait of himself.

GRIDLEY, ENOCH G.

This engraver in both stipple and line was in business in New York in 1803–05 inclusive, and at a later date he was working for Philadelphia publishers. The latest date on any of his plates noted by the compiler is 1818.

GROSS, J.

This reputable engraver of portraits in stipple was working for the “National Portrait Gallery,” published in 1834; he was probably one of the group of engravers brought to Philadelphia by James B. Longacre.

J. D. GROSS was engraving portraits in mezzotint about the same time, but the work is so inferior in execution to the stipple work of J. Gross, that it must be executed by another man.

HAINES, D.

D. Haines was an engraver of business-cards, etc., working in Philadelphia about 1820.

HAINES, WILLIAM

This excellent engraver of portraits, etc., in the stipple manner, came from England to Philadelphia in 1802. He opened a studio at No. 178 Spruce Street, and advertised that he painted portraits in water-colors “in a style entirely new in the United States”; and work of

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this description seen by the writer proves that Haines was a master of this branch of his art. He produced a number of good portrait plates for American publishers and he also drew for other engravers. Haines returned to England about 1809, as his name disappears from the Philadelphia directory of 1810; and a subject plate engraved by "W. Haines" was published in London in 1809. He was working in London for some years later than this.

HALBERT, A.

Halbert was a nephew of J. F. E. Prud'homme and was probably a pupil of that engraver. In 1835 he was working for the Harper Bros. in New York, and in 1838 he was in the employ of the engraving firm of Rawdon, Wright & Hatch, of the same city. Halbert was a good line-engraver of portraits and vignettes; as his signed plates are very few in number he was probably chiefly engaged in bank-note work.

HALL, ALFRED BRYAN

Born in Stepney, London, England, Nov. 18, 1842; living in New York in 1900. A. B. Hall was a son of H. B. Hall, Sr., and came to New York in 1851. After serving an apprenticeship of seven years with his father, he worked as an engraver with J. C. Buttre, H. Wright Smith, A. H. Ritchie and George E. Perine, all of New York. He was later a member of the firms of H. B. Hall & Sons and H. B. Hall Sons, until his retirement in 1899. He engraved over his own name a number of por-

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traits, both large and small. He served for a time in the army, in the Civil War.

HALL, ALICE

Born at Halloway, London, England, Jan. 27, 1847; living in New York in 1900. She was a daughter of H. B. Hall, Sr., and while still young she evinced very considerable talent in drawing and etching. She etched portraits of Washington, after Stuart and Trumbull, among other work; but illness in the family caused her to abandon a profession in which she had made a promising beginning.

HALL, CHARLES BRYAN

Born in Camden Town, London, Aug. 18, 1840; living in New York in 1906. C. B. Hall was the second son of H. B. Hall, Sr., and he came to New York in April, 1851, and commenced his studies under his father. In 1855 he was apprenticed to James Duthie, a landscape engraver then living in Morrisania, N. Y. Mr. Hall served for two years in the Civil War, and was discharged by reason of wounds and general disability. After working about five years with George E. Perine, of New York, he started in business for himself as an engraver of portraits. Later, when the firm of H. B. Hall & Sons was established, it included H. B. Hall, Sr., H. B. Hall, Jr., C. B. Hall, and Alfred B. Hall. On the death of the father in 1884, the firm name was changed to H. B. Hall Sons, and Mr. E. H. Knight, a son-in-law of H. B. Hall, Sr., was a member until his death in 1896. After

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1899 Mr. C. B. Hall carried on the business alone. Mr. Hall has engraved a number of large portrait and subject plates and has engraved and published portraits and sketches of a very large number of officers of the Civil War, both Union and Confederate.

HALL, GEORGE R.

Born in London, England, in 1818; he was a brother of H. B. Hall, Sr. George R. Hall commenced engraving under the tuition of his brother, and then worked in London and in Leipsic. He came to New York in 1854, and was first employed by Rawdon, Wright, Hatch & Co., and was later engraving over his own name for the Putnams and other New York publishers.

HALL, HENRY BRYAN

Born in London, England, March 11, 1808; died at Morrisania, N. Y., April 25, 1884. H. B. Hall was a pupil of the London engravers Benjamin Smith and Henry Meyer; and he was later employed by H. T. Ryall, Historical Engraver to the Queen, to execute the portrait work in the large plate of "The Coronation of Victoria," after the painting by Sir George Hayter. Mr. Hall came to New York in 1850, and soon established a very extensive business as an engraver and publisher of portraits. He had very considerable ability as a portrait-painter, and while in London he painted a portrait of Napoleon III, among others; and among his portraits painted in the United States are those of Thomas Sully and C. L. Elliott. He painted miniatures on ivory, and

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etched a large number of portraits of men prominent in the Colonial and Revolutionary history of this country for a private club of New York and Philadelphia collectors.

HALL, HENRY BRYAN, JR.

Born in Camden Town, London, England; was living in New York in 1900. He came to New York with his father in 1850 and served his apprenticeship with his father. In 1858 he went to London and worked under Charles Knight for about one year, and then returned and established himself in the engraving business in New York. He served in the Civil War from 1861 until 1864, when he resigned with the grade of captain, as the result of a serious wound. He engraved many portraits of generals and officers of the Civil War, and also a number of historical plates; but retired from business in 1899. Among his larger plates are "The Death of Lincoln," and subjects after the paintings of J. G. Brown and other American artists.

HALL, PETER

Born in Birmingham, England, in 1828; died in Brooklyn, N. Y., July 5, 1895. Mr. Hall came to the United States in 1849 and learned to engrave in the New York establishment of the American Bank Note Company. His special work was bank-note script engraving, in which he excelled. In 1886 he went into business in New York as a bank-note engraver; later the firm became Kihn & Hall, and is still in existence as Kihn Brothers. His son, Charles A. Hall, is now in the employ of the

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Bureau of Printing and Engraving, at Washington, D. C.

A well-executed stipple portrait of Washington, after the portrait by Mrs. E. Sharpless, is signed as *Engraved by P. Hall* and appears as a frontispiece to the "Memoirs of Thaddeus Kosciusko," by A. W. W. Evans, New York, 1883. This plate was probably engraved by some one then in the employ of Mr. Hall.

HALPIN, FREDERICK

Born in Worcester, England, in 1805, and was the pupil of his father, an engraver for one of the Staffordshire potteries. About 1827 Frederick Halpin was located in London, engraving historical subjects and portraits. He came to New York about 1842, and for a time was in the employ of Alfred Jones in that city. He was a good engraver of portraits and book illustrations in stipple. His name is sometimes signed to prints as F. W. Halpin.

HALPIN, JOHN

This engraver was a brother of Frederick Halpin, and he was engraving in St. Petersburg, Russia, before he reached the United States, by way of Halifax. About 1850 John Halpin was engraving landscapes and a few portraits for New York publishers. Some few years later he was employed by the Ladies Repository and the Methodist Book Concern, both of Cincinnati, O.

HAMLIN, WILLIAM

Born in Providence, R. I., Oct. 15, 1772; died there

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Nov. 22, 1869; he was the fifth in direct descent from Giles Hamlin, an early settler in Middletown, Conn. In the early part of the last century many merchant vessels were owned in Providence; and as the trade with African, Chinese, and West Indian ports was quite extensive, Mr. Hamlin established himself in business as a manufacturer and repairer of sextants, quadrants, and such other nautical, optical, and mathematical instruments as were used by the navigator.

As engraving upon metal was part of his business he began experimenting upon copper; and his business-card of a later date adds to his business proper that of "Engraving & Copperplate Printing." He was then located at the "Sign of the Quadrant, No. 131 S. Water St., Providence, R. I."

As an engraver Mr. Hamlin made his own tools and worked practically without instruction. His plates show a somewhat weak mixture of mezzotint and stipple, frequently worked over with the roulette. Good impressions of his plates, however, show that he made the best of his limited opportunities.

Mr. Hamlin saw Gen. Washington, on one of his visits to the Eastern States, and the impression made upon the engraver was so strong that his most important plates and his last work have Washington for their subject. Considering the Savage portrait as the best likeness, he followed that artist in his several portraits of Washington; but he also held Houdon's bust in high esteem and in his ninety-first year he engraved Washington after that sculptor. This was his last plate.

Besides the portraits noted in the Hamlin check-list he

AMERICAN ENGRAVERS

engraved quite a number of book illustrations. Personally Mr. Hamlin was a very retiring man, extremely modest, and very courteous.

HAMM, PHINEAS E.

The name of P. E. Hamm, "engraver," appears in the Philadelphia directories for 1825-27, inclusive; until 1839 the same name and address are given, with "coal-dealer" as the occupation; and in 1840-45 Phineas E. Hamm was the assistant city treasurer of Philadelphia.

The engraved work so signed is usually in line, though he executed a few good portraits in stipple.

HAMMOND, J. T.

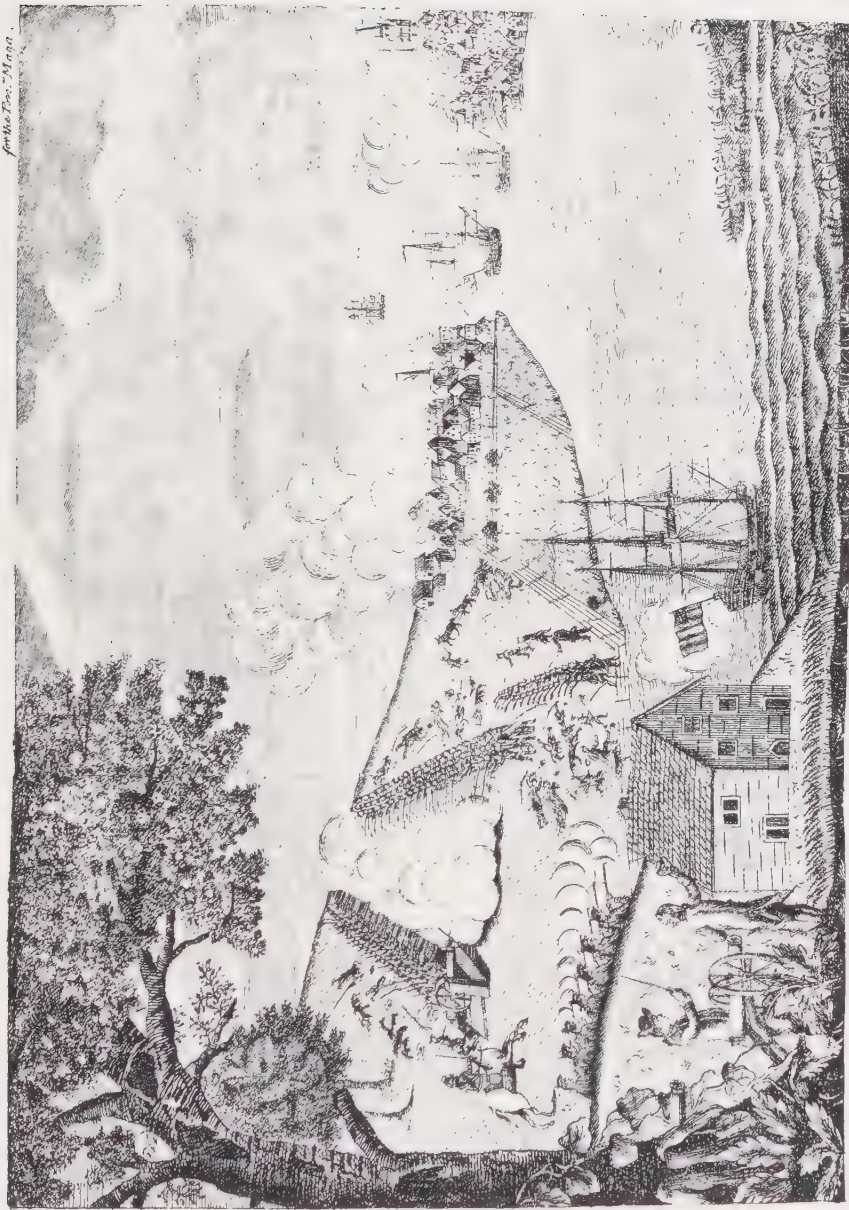
Hammond was a good line-engraver of landscape and subject plates in 1839. In that year he was employed in Philadelphia, but he seems to have later removed to St. Louis, Mo.

HANKS, O. G.

Hanks was born in Troy, N. Y., and in 1838 he was learning to engrave in the establishment of Rawdon, Wright & Hatch, in New York. He was a capital line-engraver, both of portraits and landscape, and was probably chiefly employed by the bank-note companies. He died about 1865, says Mr. Alfred Jones.

HARRIS, JAMES

A line-engraving of a Madonna, well executed and published about 1850, is signed *Ja's Harris, Engraver*,



A CORRECT VIEW of THE LATE BATTLE AT CHARLESTOWN June 17th 1773.

BATTLE OF BUNKER'S HILL
 ENGRAVED BY
 ROBERT AITKEN
 1734-1802

BIOGRAPHICAL SKETCHES

58 Nassau Street (New York). No other plates of this engraver have been seen.

HARRIS, SAMUEL

Born in Boston, Mass., May, 1783; was drowned in the Charles River, while bathing, on July 7, 1810. The "Polyanthos," Boston, 1812, published a memoir of Samuel Harris, and from this we learn that he was apprenticed at an early age to his relative, the Boston engraver, Samuel Hill; and the first portrait executed by Harris appeared in the "Polyanthus" for 1806.

Harris showed a wonderful aptitude for acquiring languages; and by patient effort and hard work he gained some considerable knowledge of the languages of the Continent and the East. His ability in this direction attracted the attention of some citizens of Boston, and by their aid Harris was enabled to enter the junior class at Harvard College in 1808. His death occurred while he was still at Harvard, and a Mr. Cranston, a fellow student, delivered a eulogy on Harris in the college chapel.

As an engraver Harris worked both in line and in stipple, and his plates possess some merit and show great promise.

HARRISON, CHARLES

Charles Harrison, in 1840, was working as a letter engraver in New York; in 1900 he was still employed in this capacity by the American Bank Note Co., of New York.

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HARRISON, CHARLES P.

Born in England in 1783; was living in 1850. C. P. Harrison was the son of Wm. Harrison, Sr., and was brought to Philadelphia by his father in 1794. He was probably a pupil of his father in engraving. From 1806 until 1819 he was in business in Philadelphia as a copperplate printer; but in 1820–22 Harrison combined “engraving” with his printing establishment. In 1823 he was in business in New York; he remained there until 1850 and possibly later.

There is some very good line work signed by C. P. Harrison; but his stipple portrait work is inferior in execution. He also attempted portrait-painting, with very indifferent success.

Charles P. Harrison was the father of Gabriel Harrison, the actor and author, born in Philadelphia in 1818 and living in 1894.

HARRISON, DAVID R.

This bank-note engraver was for many years in the employ of the American Bank Note Co.; and he continued to engrave until he was nearly ninety years of age.

HARRISON, RICHARD

The name of “Richard Harrison, engraver” appears in the Philadelphia directories in 1820–22, inclusive, along with that of Richard G. Harrison, noted below. Previous to that time, or in 1814, he was engraving line frontispieces, etc., for F. Lucas & J. Cushing, a publishing firm of Baltimore, Md.

BIOGRAPHICAL SKETCHES

HARRISON, RICHARD G.

This line-engraver was probably one of the "several sons" of Wm. Harrison, Sr., who came to Philadelphia in 1794. R. G. Harrison was engraving for the "Port Folio" in 1814, and possibly earlier than that for S. F. Bradford's Philadelphia edition of the Edinburgh Encyclopædia, of 1805-18. After 1822 he is called "bank-note engraver" in the Philadelphia directories, and in this capacity his name appears there continuously until 1845.

HARRISON, RICHARD G., JR.

This younger R. G. Harrison was a mezzotint engraver working in Philadelphia about 1860-65, chiefly upon portraits.

HARRISON, SAMUEL

Westcott, in his "History of Philadelphia," says that Samuel Harrison was a son of William Harrison; was a pupil in engraving with his father before 1810, and died on July 18, 1818, aged twenty-nine years. The only example of his work seen is a good line map of Lake Ontario and Western New York, engraved in 1809.

HARRISON, WILLIAM

Born in England; died in Philadelphia, Oct. 18, 1803. William Harrison is said to have been a grandson of John Harrison, the inventor of the chronometer. He learned to engrave in London, and was for a time in the employ of the Bank of England; he also engraved maps for the East India Company.

AMERICAN ENGRAVERS

In 1794 Wm. Harrison came to Philadelphia "with several sons" under an engagement to engrave for the Bank of Pennsylvania. He remained there until his death.

The following announcement of the death of the elder Harrison, in "Poulson's Advertiser," Philadelphia, Oct. 19, 1803, is interesting in combining praise of the dead with a recommendation of the living engraver—his son.

"Died, on the 18th. of the prevailing fever, Mr. William Harrison, Senr., late engraver to many of the principal Banks in the United States. In the relative duties of a citizen, husband and friend, Mr. Harrison was social, affectionate and sincere; as a father, his worth is best expressed by the dignified grief of a widowed mother, and several children. In that branch of the art which employed the talents of this gentleman he stood preëminent; his productions are marked with the strength and accuracy of science beautified by the description of a chaste and masterly hand. The advancement of the polite arts, as it marks the progress of refinement in national taste, is interesting to every American gentleman. For this reason, while we regret the loss which science sustains by a deprivation of matured genius, we enjoy a satisfaction in being able to recommend to the patrons of the fine arts, Mr. Harrison, Jun., an artist whose degree of execution as an engraver has raised him to a superior eminence in the line of his profession."

HARRISON, WILLIAM, JR.

This son of William Harrison was engraving in line in Philadelphia as early as 1797, signing himself *W.*

BIOGRAPHICAL SKETCHES

Harrison, Junior Sculp't. As an engraver his name appears in the Philadelphia directories for 1802–19, inclusive. He was a good portrait engraver in line, and also worked in stipple. Very little of his signed work is seen, and he was probably chiefly employed by the bank-note engraving companies.

HARRISON, WILLIAM F.

This excellent letter engraver was in the employ of New York bank-note companies in 1831–40.

HARTMAN, C.

Hartman was a very clever line-engraver of portraits, working, about 1850–55, for J. C. Buttre and other New York print publishers.

HATCH, GEORGE W.

Born, about 1805, in Western New York; died at Dobbs' Ferry, N. Y., in 1867. Mr. Hatch was one of the first students in the National Academy of Design in 1826, and for a time he was a pupil of A. B. Durand. He was a good line-engraver, and in 1830 he was designing and engraving bank-note vignettes in Albany and in New York City. While he engraved portraits, landscape plates, and subject plates for the "Annals," his signed work is not plentiful. He was a member of the firm of Rawdon, Wright, Hatch & Smillie, was one of the founders of the American Bank Note Co., and he was president of that company in 1863–66.

A large and well-engraved portrait of Washington

AMERICAN ENGRAVERS

Irving, published in the "New York Mirror" in 1832, is signed *Engraved by Hatch & Smillie*.

HATCH, L. J.

L. J. Hatch was a bank-note engraver in the employ of the Treasury Department, at Washington, D. C., about 1875.

HAVELL, ROBERT

Havell was born in England; was instructed in his art in that country and was engraving in aquatint in London as early as 1815. He came to New York about 1840, under an engagement to make the plates for the smaller and popular edition of Audubon's "Birds of America," published in New York in 1844. He worked at Sing Sing on the Hudson; and while in this country he executed in aquatint a series of large and capital views of American cities, and also designed plates for other engravers.

HAY, DE WITT CLINTON

Born in or near Saratoga, N. Y.; and in 1850 he was an apprentice with Rawdon, Wright, Hatch & Smillie, in New York. He devoted himself to bank-note engraving as a member of the firm of Wellstood, Hanks, Hay & Whiting, of New York.

No plates signed by Hay as engraver have been seen by the compiler; but Mr. Alfred Jones says that Hay engraved the small Annual plate of "The Oaken Bucket," after the painting by Frederick S. Agate; this plate is signed by his employers—Rawdon, Hatch & Smillie.

BIOGRAPHICAL SKETCHES

HAY, WILLIAM

This line-engraver of buildings and subjects was working in Philadelphia from 1819 to 1824.

HAY, WILLIAM H.

This name is signed to plates found in C. G. Childs' "Views of Philadelphia," published in 1828. Both this man and the William Hay noted above were line-engravers of similar subjects and about contemporaneous. There is enough difference in their style of work, however, to encourage the belief that they were different men.

HENRY, JOHN

The name of "John Henry, engraver," appears in the Philadelphia directory for the one year of 1793, and he was engraving well-executed business-cards in that city. In 1818 he was working for Baltimore publishers; and in 1828 he was engraving the illustrations for Madame Mothe Guion's "Die Heilige Liebe Gottes," published in Lancaster, Pa. He may have been some connection of William Henry, of Lancaster, Member of the Continental Congress and prominent in Revolutionary affairs in that section; and in support of this suggestion we find that a John Henry was a pupil at the Franklin College, in Lancaster, in 1787.

HERBERT, LAWRENCE

The "Pennsylvania Gazette," Oct. 16, 1748, contains the following advertisement: "Engraving on Gold, Silver, Copper or Pewter, done by Lawrence Herbert, from London, at Philip Syng's, Goldsmith, in Front Street."

AMERICAN ENGRAVERS

In 1751, Herbert apparently left Philadelphia, as on August 1 of that year he requests persons having any demands upon him to present them at the home of Peter David, in Second Street, Philadelphia.

HEWITT, —

This engraver was working for the "Port Folio" and other Philadelphia magazines about 1820. He was an engraver of landscape in line.

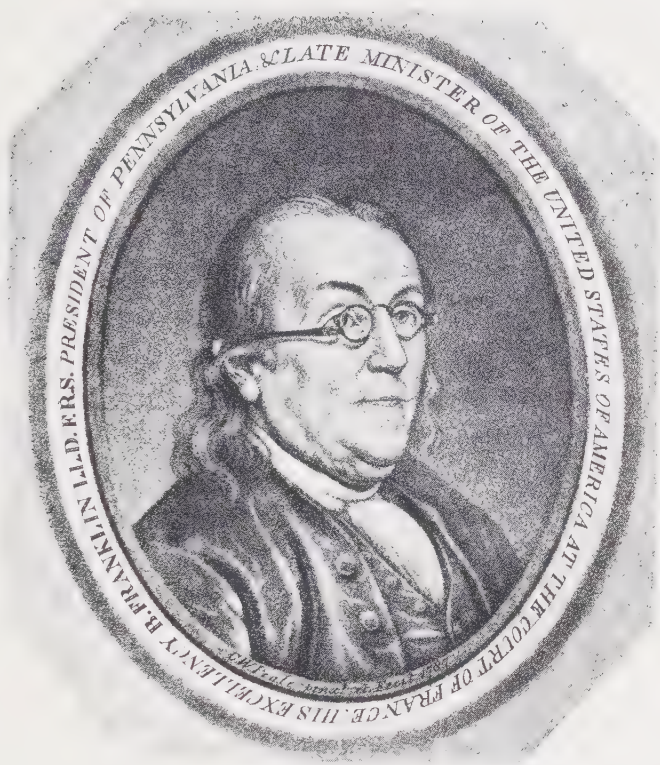
J. HEWITT is noted as an engraver of music, published in New York, but without indication of date.

HILL, JAMES

In 1803 James Hill engraved some crude Bible illustrations published in Charlestown, Mass. He also engraved a large plate of the "Resurrection of a Pious Family," after the painting by the English clergyman, Rev. William Peters. This was published in Boston, without date; but the copy of this print sold in the Clark sale, Boston, 1901, shows a watermark of "1792" in the paper; though this paper may be older than the impression. It is executed in stipple, and a large plate of the same subject was engraved by Thomas Clarke and published in New York in 1797.

HILL, JOHN

Born in London in 1770; died at West Nyack, N. Y., in 1850. John Hill engraved in aquatint a considerable number of plates published in London, the best of these being a series of views after the paintings of J. M. W.



BENJAMIN FRANKLIN
ENGRAVED BY
CHARLES WILLSON PEALE
1741-1827

BIOGRAPHICAL SKETCHES

Turner, Loutherberg, and others. Hill came to New York in the summer of 1816, but soon removed to Philadelphia, and remained there until 1824. He lived in New York from 1824 until 1839. The first plates executed in the United States by Hill were his small magazine plates of Haddrill's Point and York Springs, Pa. He later issued his American drawing-books, with colored plates; but his best work is found in "The Landscape Album," a series of large aquatint plates of American scenery, after the paintings by Joshua Shaw, and published by Hill and Shaw in Philadelphia in 1820. His "Hudson River Port Folio" is an equally good series of still larger plates; these views on the Hudson were aquatinted by Hill after paintings by W. G. Wall. One of his late plates was a large view of Broadway, New York, published in 1836. He seems to have retired from active work soon after this date.

HILL, JOHN HENRY

John Henry Hill was a son of J. W. Hill and was born in 1839 and is still living. He is an etcher of landscape.

HILL, JOHN WILLIAM

John William Hill was a son of John Hill, born in England in 1812 and died in this country in 1879. He did some aquatint work; the best being a view of Blanford Church, Petersburg, Va., published in 1848. J. W. Hill later turned his attention to landscape painting in water-colors, and achieved considerable reputation. He also drew upon stone for the lithographers.

AMERICAN ENGRAVERS

HILL, SAMUEL

As early as 1789 Samuel Hill was engraving in Boston, and he made many portraits and early American views for the "Massachusetts Magazine," published in that city. In 1803 Hill engraved some Bible plates for the New York publisher, William Durell. In Russell's Gazette, Boston, Feb. 14, 1794, Samuel Hill advertises as engraver and copperplate printer, with a shop at No. 2 Cornhill.

HILLER, J., JR.

A close copy of the Joseph Wright etching of Washington (Hart 140) is signed *J. Hiller Ju'r Sculp. 1794*. This Hiller portrait has only appeared on the back of playing cards and the few copies known all come from New England.

It is possible that this J. Hiller, Jr., was Joseph Hiller, Jr., son of Major Joseph Hiller, an officer in the Revolution and the collector of customs at Salem, Mass., in 1789-1802. The younger Hiller was born in Salem, June 21, 1777; and the "Cleveland Genealogy" says that he was lost overboard from a ship off the Cape of Good Hope Aug. 22, 1795. If these dates are correct he would only have been about seventeen years of age at the time the portrait was produced.

The etching is well done for one so young. The "Essex Institute Collections," in speaking of Major Hiller, says that he was "a man of great mechanical ingenuity"; and the son may have added artistic ability to this inherited talent, or he may have been assisted in the etching by his father.

BIOGRAPHICAL SKETCHES

HILLS, J. H.

This line-engraver was working at his profession in Burlington, Vt., about 1845–50. Though his plates possess considerable merit, his lack of business ability interfered with his success, and he abandoned engraving.

HINGSTON, —

Hingston was a line-engraver of bill-heads and work of that description, apparently working in Georgetown, near Washington, D. C., as he signs his plates *Hingston ft., G. Town.* One of his plates is a bill-head for the City Hotel of Alexandria, Va. The work appears to belong to the first quarter of the last century.

HINMAN, D. C.

This capital engraver of portraits in stipple was working about 1830–35; both over his own name and as a member of the firm of Daggett, Hinman & Co., of New Haven, Conn.

HINSCHELWOOD, ROBERT

Born in Edinburgh in 1812; was living after 1860. Hinschelwood was a pupil of James and John Johnstone, engravers of Edinburgh, and he studied drawing under Sir William Allen. He came to the United States about 1835, and was employed as a landscape engraver by the Harpers and other New York publishers. He also worked for the Ladies Repository, of Cincinnati, about 1855, and was later a long time in the employ of the Continental Bank Note Co., of New York.

Hinschelwood married a sister of James Smillie, and

AMERICAN ENGRAVERS

many of his landscape plates are engraved after Smillie's drawings.

HOBART, ELIJAH

Born in England; was killed in battle during the Civil War of 1861-65. As early as 1845 Hobart was engraving in Albany and in New York. He was a good line-engraver of portraits, and was at one time apparently in the employ of Joseph Andrews, as we find plates engraved by Hobart under the "direction" of that engraver. The most ambitious work of this engraver found by the writer is a folio line-plate of "The Landing of the Pilgrims," dedicated to the Pilgrims Society at Plymouth and published by Hobart in 1850, apparently in Boston, Mass.

HOLLYER, SAMUEL

Born in London in 1826; living in 1906 at Hudson Heights, near Guttenberg, N. J. Mr. Hollyer was a pupil of the Findens in London. He came to the United States in 1851; but he twice returned to England for periods of two and six years, and finally settled in this country in 1866. Besides engraving, Mr. Hollyer was engaged here at different times in lithography, photography, and the publishing business.

He is an excellent engraver in both line and in stipple, and has produced a large number of portraits, landscapes, and historical subjects. Among his larger and best plates are "The Flaw in the Title"; "Charles Dickens in his Study," and "The Gleaner." He is still actively engaged in engraving.

BIOGRAPHICAL SKETCHES

HOOGLAND, WILLIAM

Hoogland was an admirable engraver in both line and stipple. He appears in New York about 1815 as the designer and engraver of vignettes. In 1826 he was working with Abel Bowen, in Boston, and among his pupils there were John Cheney and Joseph Andrews. In 1841 he was again located in business in New York. Hoogland was one of the early American bank-note engravers.

HOOKER, WILLIAM

As early as 1805 Hooker was engraving in Philadelphia, and in 1810 he was one of the organizers of the Philadelphia Society of Artists. In 1816 he removed to New York and his name appears in the directories of that city until 1840. His occupation is generally given as "engraver"; but he also appears as "map-publisher" and as "instrument maker and chart-seller to the U. S. Navy." The "New Pocket Plan of New York," of 1817, is "Drawn, engraved, published and sold" by Hooker.

Hooker engraved a few portraits in stipple and subject plates in line; but he seems to have been chiefly employed in map engraving.

HOPKINS, DANIEL

This man engraved the music and words for "The Rudiments of Music, etc.," by Andrew Law, A.M., author of "Select Harmony," etc. The book is dated in 1783, and it was published in Cheshire, Conn.

AMERICAN ENGRAVERS

HOPPIN, THOMAS FREDERICK

Born in Providence, R. I., Aug. 15, 1816; Hoppin studied art in Philadelphia, and with Delaroche in Paris. In 1837 he opened a studio in New York as a designer for the publishers of that city. Two etchings published by the American Art Union in 1848 and 1850 seem to be the only work of this artist upon copper. These are entitled "The Escape of Captain Wharton" and "The Rescue of Captain John Smith." Both are designed by Hoppin, and in the etching he attempted the decided outlines of some of the early masters, at the expense, however, of delicacy and finish.

HORNER, T.

About 1844 Horner was living at Sing Sing, N. Y., and he there engraved a large "View of New York from Brooklyn," published by W. Neale, of New York.

HORTON, —

Horton was engraving portraits in stipple and views in line in 1830-35 for Philadelphia and Baltimore publishers.

HOULTON, J.

A poorly designed and roughly engraved heading to a certificate of the Charitable Marine Society, of Baltimore, is signed *J. Houlton Sculp't*. As the certificate is filled out in 1797, it must have been engraved prior to that date. The design shows Columbia handing a book to a sailor, with a harbor, ship in full sail, lighthouse, etc.,

BIOGRAPHICAL SKETCHES

in the background. The plate is further signed *F. Kemelmeyer Delin't*.

HOUSE, TIMOTHY

House was a bank-note engraver, of Newtonville, Mass., chiefly employed in Boston. He engraved a few portraits for book publishers, and he seemed to be working as early as 1836. He died about 1865.

HOUSTON, H. H.

Houston was one of the earliest really good stipple-engravers of portraits who worked in the United States. He probably came here from Ireland, as the "Hibernian Magazine," of Dublin, contains portraits very similar in execution to his known work and signed H. Houston.

Houston appears in Philadelphia in 1796; and as his latest dated work was done in 1798, his stay here was a comparatively short one. He engraved two separate plates of John Adams, and portraits of Washington, Rittenhouse, Kemble as Richard III, Kosciusko, etc.

The first state of the John Adams plate published in Philadelphia in 1797 is lettered *H. H. Houston, Sculp't*. Another plate is signed H. I. Houston, but H. Houston is his more usual signature.

HOWE, Z.

This name, as *Z. Howe Sc't*, is signed to a poorly engraved figure of a man used as a frontispiece to "A New Collection of Sacred Harmony, etc.," by Oliver Brownson, Simsbury, Conn., 1797. The music in this collection is also doubtless engraved by Howe.

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HUMPHREYS, F.

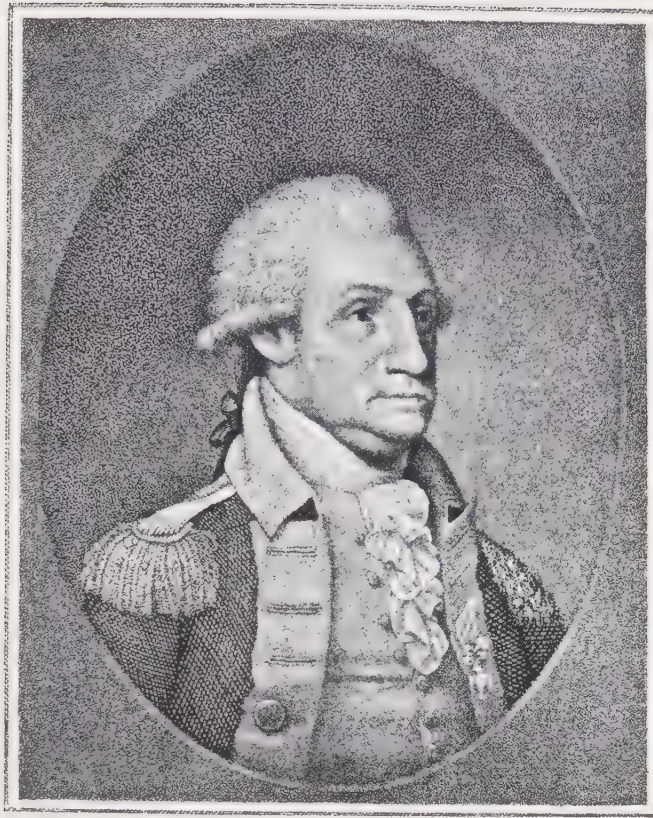
F. Humphreys was a capital engraver of portraits and subject plates in both mezzotint and in line. He was employed in 1850–58 by the Methodist Book Concern, of Cincinnati, Ohio.

HUMPHRYS, WILLIAM

Mr. Baker, in his "American Engravers," says that William Humphrys was born in Dublin in 1794, and died in Genoa, Italy, June 21, 1865. He adds that he learned to engrave with George Murray in Philadelphia; went to England in 1823; returned to this country in 1843, and in 1845 again went abroad to remain there for the rest of his life. Mr. Baker credits him with numerous small Annual plates, but says that he was principally engaged in bank-note engraving.

From the evidence of plates so signed, this brief sketch seems to be generally correct, though he probably did not leave Philadelphia quite as early as Mr. Baker believes. In the encyclopedia published by S. F. Bradford, Philadelphia, 1805–18, we find plates of a simple character signed "Humphrys Sculp't." As George Murray also engraved for this edition, the plates mentioned may be the work of his apprentice. In 1823 W. Humphrys was engraving portraits in Philadelphia in conjunction with J. Nesmith; and about 1825 we have a beautifully engraved business-card of "W. Humphrys, Engraver of History, Landscape, etc. Philadelphia."

In 1826 plates were engraved by W. Humphrys in London, and published in that city, after designs by C. R. Leslie. Mr. Alfred Jones says that he met William



From the original portrait by M. B. Chastellain

GENERAL GEORGE WASHINGTON.

GEORGE WASHINGTON
ENGRAVED BY
EDWARD SAVAGE
1761-1817

BIOGRAPHICAL SKETCHES

Humphrys in London about 1846, and he was there known as the "American Engraver." At that date Humphrys was a man about fifty years of age, which would closely agree with the date of birth given by Mr. Baker.

The name of Humphrys is signed to a considerable number of admirable line vignettes and small magazine plates. The portrait of General Israel Putnam, appearing in the "National Portrait Gallery" of 1834, is a most excellent piece of stipple work, and is signed as engraved by "W. Humphreys." This may be another man, as the "American engraver" W. Humphrys worked in line.

HUNT, SAMUEL VALENTINE

Born in Norwich, England, Feb. 14, 1803; died at Bay Ridge, N. Y., in 1893. Mr. Baker says that Hunt was originally a taxidermist and was a self-taught artist and engraver. He came to the United States in 1834, and was then an excellent line-engraver of landscape. He worked for New York and Cincinnati publishing houses.

HUNTINGTON, E.

In 1828 E. Huntington engraved in line the maps, diagrams, and a series of small American views appearing in a school atlas published in New York, though each plate is copyrighted in Connecticut in 1828-30. He was in business in Hartford, Conn.

HURD, E.

E. Hurd was a line-engraver of buildings, etc., working about 1840. His work possesses very little merit and the compiler has been unable to locate him.

AMERICAN ENGRAVERS

HURD, NATHANIEL

Born in Boston, Mass., Feb. 13, 1730; died there, Dec. 17, 1777. Nathaniel Hurd was the son of Jacob Hurd and Elizabeth, the only daughter of John Mason, of Kingston, Jamaica. He was a lineal descendant of John Hurd, who settled in Charlestown in 1639. In the "Boston Gazette," of April 28, 1760, Hurd advertises his business as follows: "Nathaniel Hurd Informs his Customers he has remov'd his shop from MacCarty's corner, on the Exchange, to the Back Part of the opposite Brick Building where Mr. Ezekiel Price Kept his Office. Where he continues to do all sorts of Goldsmith's Work. Likewise engraves in Gold, Silver, Copper, Brass and Steel, in the neatest Manner, and at reasonable Rates." But Hurd was engraving upon copper at an earlier date than this, as a book-plate of Thomas Dering is noted as engraved by Hurd in 1749. In 1762 he engraved a rare caricature portrait of Dr. Seth Hudson, a notorious character; and in 1764, a portrait of the Rev. Joseph Sewall. With these exceptions, and a Masonic notice engraved about 1764, numerous book-plates constitute the known engravings of Nathaniel Hurd.

The only early published record of Hurd is found in the "New England Magazine," Vol. III, Boston, 1832. This article is illustrated by a lithographic portrait of Hurd, said to have been made from a mezzotint engraved by "a man by the name of Jennings," after a painting by J. S. Copley, then (1832) in the possession of a descendant living in Medford, Mass. For further particulars of this "Jennings" see the sketch of Richard Jennys, Jr.

As showing the varied character of the work performed

BIOGRAPHICAL SKETCHES

by this early American engraver, we have the following bill, preserved in the Thomas Addis Emmet manuscripts, in the Lenox Library:

“Boston, June 16, 1773

“Thos. Fayerweather Esq., to Nat. Hurd, Dr.

“To taking out Crest from Salts & putting in

New	£1. 4.—
-----	---------

To Mend’g Sauce pan & can	12.—
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To Large Crest on Sauce pan	12.—
-----------------------------	------

To taking out Arms from Coffee pott and y’r arms in	2. 5.—
--	--------

O. tenor	£4.13.—
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“Received the above in full.

“Nath. Hurd.”

HUTT, JOHN

In Rivington’s “New York Gazette,” for June 9, 1774, we find the following: “John Hutt, Engraver in general, from London, at Mr. Hewitt’s directly opposite the Merchants Coffee House, in Dock Street, New York, Engraves—Coats of Arms, Crests, Seals and Cyphers, Bills of Exchange, Bills of Lading, Shop Bills, Bills of Parcels, Card Plates, Hat do., Watch do. etc., Architecture, Frontispieces, Door-plates, Compliment Cards, Plate, Dog-Collars, etc., Stamps, etc. Gentlemen disposed to employ him may depend on the utmost neatness and dispatch.”

In the “New York Mercury,” Sept. 8, 1774, Hutt advertises that he had set up a press for copperplate printing “by means of which he will be enabled to execute

AMERICAN ENGRAVERS

every piece of engraving he is favored with, in a more expeditious and reasonable manner.”

The only examples of Hutt's work known to the compiler are some book-plates and a few diagrams engraved in connection with John Norman and published in Philadelphia in 1775.

HUTTON, ISAAC AND GEORGE

This firm of jewelers and silversmiths, of Albany, N. Y., about 1796, made dies for seals; one for the Union University, at Schenectady, N. Y. But as this firm employed engravers—among these Gideon Fairman, about 1795—the actual work was probably done by some one in their employ.

HUTTON, J.

A fairly well-engraved line plate of a battle scene is signed *J. Hutton, Sc't Alb'y*. The print was apparently made about 1825–30, but no other work by Hutton is known.

ILLMAN, THOMAS

Illman was born in England, and was engraving in London in 1824. About six years later he came to New York, and at once formed the engraving firm of Illman & Pilbrow; and the office of this firm was on Hudson St., near St. Luke's Church, until 1836. Thomas Illman engraved a considerable number of portraits and views over his own name, and as many more were issued under the firm name of Illman & Pilbrow. He worked in stipple and in mezzotint and was a good engraver.

BIOGRAPHICAL SKETCHES

ILLMAN SONS, about 1845, engraved portraits for both New York and Philadelphia publishers.

ILLMAN BROS. established an engraving business in Philadelphia which is still in existence.

H. ILLMAN and G. ILLMAN, who were probably the above "sons," separately signed portraits and subject plates engraved about 1855-60.

JACKMAN, W. G.

Jackman was born in England and came to the United States about 1841. He established himself in business in New York and was largely employed by the Harpers, Putnams, and Appletons, publishers of that city. He was a very good engraver of portraits and subject plates, in both line and stipple; he also did some portrait work in mezzotint for Harper & Bros.

JACKSON, —

A very poorly engraved line plate is so signed as engraver. The plate represents "Capt. William Mason in the Magazine, Fort Niagara, Sept. 1826."

JARVIS, JOHN WESLEY

Born in South Shields, England, in 1780; died in New York, Jan. 14, 1839. About 1785 Jarvis was brought to Philadelphia by his father, who was mate of a sailing ship. He was later apprenticed to Edward Savage to learn engraving. David Edwin was then in the employ of Savage, and Jarvis says that Edwin taught him to draw and to engrave. Jarvis went to New York with Savage and Edwin; and the New York directory of 1805

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contains the name of "J. Jarvis, engraver and drawing school, 28 Frankfort St." The only plates known to the compiler as executed by Jarvis are a mezzotint portrait of David Rittenhouse and a portrait of the Rev. John W. Livingston.

Jarvis did not introduce the W. into his name until 1816, when the name appears in New York as "J. W. Jarvis, portrait painter." He is said to have been a nephew of the eminent divine John Wesley. The further career of Jarvis as a reputable and popular painter of portraits is well known.

While Jarvis was in New York he published the prints of other engravers: notably that of Robert R. Livingston, published in 1804 and engraved by George Graham.

JENCKES, JOSEPH

Born in Colbrooke, England, in 1602; died in what is now Saugus, Mass., March 16, 1683. In 1642 Jenckes was induced to come from Hammersmith to establish the first "foundry and forge" in the American Colonies. In 1652 a mint was established in Boston for the coining of silver, and Jenckes, at the Lynn iron-works, made the dies for the "Pine tree Shilling," the first coin used in this country. Jenckes built in 1654 the first fire-engine made in this country; invented the grass-scythe still in common use; made machinery for wire-drawing, and made many other improvements in tools and machinery.

JENNYS, RICHARD, JR.

A well-executed mezzotint portrait of Rev. Jonathan Mayhew is signed by Richard Jennys, Jr., as engraver.

BIOGRAPHICAL SKETCHES

It was published in Boston about 1774 and was "Printed & Sold by Nat. Hurd, Engraver, on ye Exchange."

This Richard Jennys is doubtless the "Jennings" referred to in the "New England Magazine," of July, 1832, as the engraver of a mezzotint portrait of Nathaniel Hurd, after a painting by Copley, which served as the original for a lithographic portrait of Hurd contained in that magazine. The plate of Dr. Mayhew shows a direct business connection between Jennys and Hurd; and it is thus probable that he engraved the portrait of Hurd referred to. No such portrait, however, has ever been found by the compiler.

Dunlap, in copying the error of the "New England Magazine," says that this engraver returned to England at the outbreak of the Revolution.

JEWETT, CHARLES A.

Born in Lancaster, Mass., in 1816; died in New York in 1878. This good line-engraver of subject plates was engraving in New York in 1838. He later removed to Cincinnati, O., and about 1853 he was conducting an extensive engraving business in that city. In 1860 he was again located in New York.

JOCELYN, NATHANIEL

Born in New Haven, Conn., Jan. 31, 1796; died there Jan. 13, 1881. Nathaniel Jocelyn was the son of a watch-maker and he thoroughly mastered that business. At the age of eighteen years he was apprenticed to an engraver, and when he was twenty-one he entered into partnership with Tisdale, Danforth and Willard in the Hartford

AMERICAN ENGRAVERS

Graphic and Bank Note Engraving Company; he later, with Mr. Danforth, virtually founded the National Bank Note Engraving Company. Jocelyn's chief work in this firm was letter engraving; though as early as 1816 he engraved in line a plate for "The Naval Monument," published by Abel Bowen.

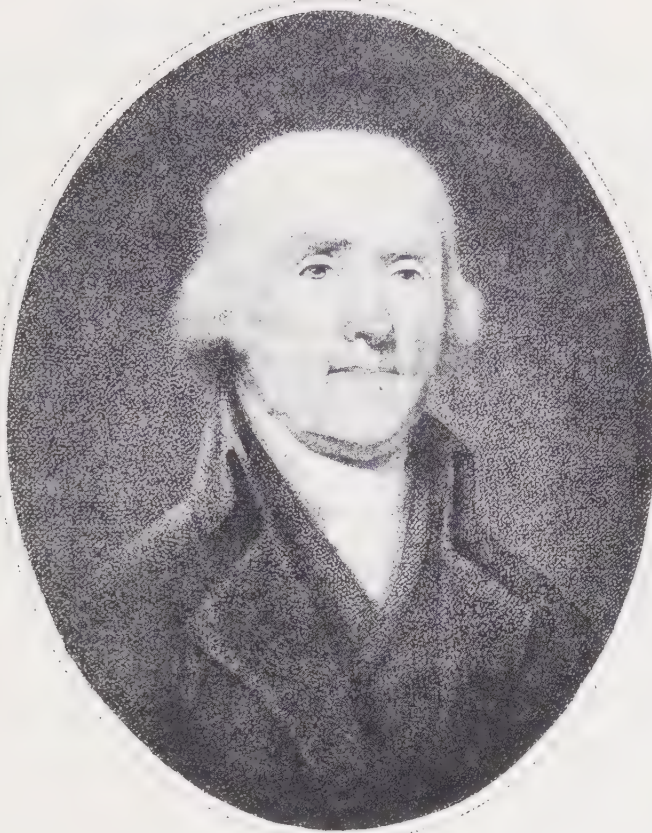
Dissatisfied with engraving, Jocelyn gave it up in 1820 and became a painter of portraits, and exhibited at the National Academy in 1826. He went abroad with S. F. B. Morse in 1829-30, and became a meritorious portrait-painter. He was made an Academician of the National Academy on May 13, 1846.

JOCELYN, SIMEON S.

Born in New Haven, Conn., Nov. 21, 1799; died in Tarrytown, N. Y., Aug. 17, 1879. S. S. Jocelyn was engraving line portraits in New Haven, after drawings by N. Jocelyn, as early as 1824; and in 1827 the engraving firm of N. & S. S. Jocelyn was in business in that city. S. S. Jocelyn and S. B. Munson were also associated as engravers. Later, Simeon S. Jocelyn, who had been interested in the cause of the negro as early as 1831, abandoned engraving and became prominent in the antislavery movement.

JOHNSON, DAVID G.

Was a painter and a line-engraver of portraits and views of little merit, who was working in New York in 1831-35, and again in 1845.



Tiebout

THOMAS JEFFERSON,

Vice President of the U.S.

Published by W. Kennedy, N.Y. 1830.

THOMAS JEFFERSON
ENGRAVED BY
CORNELIUS TIEBOUT
1770-1830(?)

BIOGRAPHICAL SKETCHES

JOHNSON, W. T.

Engraved subject plates for "Sartain's Magazine" about 1850.

JOHNSTON, DAVID CLAYPOOLE

Born in Philadelphia, March, 1797; died at Dorchester, Mass., Nov. 8, 1865. In 1815 Johnston was a pupil of the Philadelphia engraver Francis Kearny; and in 1819 he was in business for himself etching caricatures of Philadelphia celebrities. The complaints of some of his victims finally became so loud that the publishers and print-sellers declined to handle his plates.

Johnston then abandoned engraving for the stage, making his debut as an actor, in 1821, as Henry in "Speed the Plough," at the Walnut St. Theater in Philadelphia. In 1825 an engagement at the Boston Theater took him to that city; and at the end of the season he again took up engraving and located himself permanently in Boston.

Johnston engraved a few good portraits in stipple and some line illustrations for the Boston publishers, and he also drew upon stone for lithographers. But he is best known by his annual publication of "Scraps," first issued in 1830. This Annual was usually made up of four to six sheets, each containing from nine to twelve small etched caricatures of local, social, or political significance, both designed and etched by Johnston. The character and general excellence of these etchings gained for Johnston the name of the "American Cruikshank."

His son, Thomas Murphy Johnston, is said to have inherited his father's ability.

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JOHNSTON, THOMAS

Born in Boston, Mass., in 1708; died there May 8, 1767, and was buried in King's Chapel burying-ground. The "Boston Evening Post," May 11, 1767, says: "Last Friday Morning, died here Mr. Thomas Johnston, Japanner, Painter and Engraver, after a short illness, being seized with an Apoplectic Fit a few days before."

Johnston was a fairly good engraver of maps, buildings, book-plates, sheet music, etc., and he was also a heraldic painter. His plan of Boston, signed as *Engraven by Thos. Johnson, Boston, N.E.*, is dedicated to His Excellency William Burnet by the publisher, William Burgis. As Burnet was governor of the Colony of Massachusetts Bay in 1727-29, it would appear that this plate must bear about the same date, and it would thus be the earliest known production of Johnston. His other known plates bear much later dates, or 1755-63. Judging from the ornamental title and the arms of Governor Burnet on the plan referred to, Johnston did his best work as a heraldic engraver; and Charles Dexter Allen, in his "American Book-plates," mentions several plates executed by this engraver.

Mr. Wm. H. Whitmore says that on Jan. 19, 1736-37, Thomas Johnston was married to Jean Hogg; and that he was again married, on Aug. 6, 1747, to Bathsheba Thwing, at the Second Church in Boston, by the Rev. Joshua Gee. He left sons, James, John, and Samuel.

His name was generally spelled "Johnston"; and the signature to the Boston map is either an engraver's error, or is due to the carelessness of the period in spelling family names.

BIOGRAPHICAL SKETCHES

JONES, ALFRED

Born in Liverpool, England, April 7, 1819; accidentally killed in New York, April 18, 1900. Mr. Jones came to the United States as a very young man and in 1834 he was apprenticed to the engraving firm of Rawdon, Wright, Hatch & Edson, of Albany, N. Y. He later studied at the National Academy of Design, in New York, and in 1839 he was awarded the first prize in drawing. Mr. Jones was made an Academician of the National Academy on May 14, 1851.

About 1841 Alfred Jones began engraving over his own name, and in 1843 he engraved in line his first large plate, "The Farmers' Noonning," after the painting by W. S. Mount; this plate was executed for the American Art Union. In 1846-47 he visited England to perfect himself in his art, and he there worked under some of the best London masters and made the acquaintance of a number of the prominent English engravers of that period. Upon his return to New York he engaged in business for himself and also worked for other engravers. Being himself an admirable line-engraver, about 1850 Mr. Jones became interested in bank-note engraving, and to this branch of his profession he devoted the remainder of his life. In 1866 he was the president of the United States Bank Note Co., of New York; and in 1868-70 he was vice-president of the British American Bank Note Co., of Montreal and Toronto, Mr. William C. Smillie being the president. Later in life he worked independently, chiefly for the American Bank Note Co.

Mr. Jones was practically the first man to invent a

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process for successfully producing a plate directly from a photograph that could be printed with type—the popular “half-tone process” of the present day. He made his negative upon crown glass and produced the “screen” by ruling this negative in a ruling-machine; from this ruled negative an electrotpe was made. The process was successful and plates thus made were used by the Harpers in their publications; but the invention of the photographic screen by Ives, while obtaining the same result, so decreased the cost of production that it superseded the method invented by Mr. Jones.

As a line-engraver Mr. Jones had few, if any, superiors in this country; and his large plate of “The Image Breaker,” published by the American Art Union in 1850, is deservedly recognized as one of the best engravings ever produced in the United States. Among other fine examples of his work published by the Art Union, are “Mexican News” (1851), “The New Scholar” (1850), and “The Capture of Major André.” Mr. Jones continued to engrave with undiminished skill up to the time of his death; his late portraits of Washington, A. B. Durand, and Thomas Carlyle being admirable examples of a combination of line work with etching.

JONES, A. L.

Plates so signed are really engraved by W. S. Lawrence, an apprentice to Alfred Jones, and were finished by Mr. Jones. A further notice of Lawrence will be found in its proper place.

BIOGRAPHICAL SKETCHES

JONES, BENJAMIN

Benjamin Jones was located in Philadelphia in 1798–1815, inclusive. He engraved in line subject plates possessing little merit, and Dunlap says that he was living in 1833.

“Poulson’s Advertiser,” Philadelphia, June 28, 1804, announces his marriage as follows: “On Monday, the 28th ult. by the Rev. Joseph Turner, Mr. Benjamin Jones, engraver, to Miss Alice Howard Hill, both of this city.”

JONES, FITZEDWARD

This good engraver of subject plates and portraits in mezzotint and in stipple was originally a printer in Carlisle, Pa. It is not known where or when he learned to engrave; but in 1854 he was in business in Cincinnati, O., as a “Practical portrait, historical and landscape engraver and plain and color printer,” according to his business-card. He also worked for many years for the Western Methodist Book Concern, of Cincinnati.

JONES, R. S.

Jones was a line-engraver working in Boston in 1873.

JONES, WILLIAM R.

This capital engraver of portraits in the stipple manner was born in the United States and first appears in Philadelphia in 1810, when he was an Associate of the Society of Artists of the United States, organized in Philadelphia in that year. As an engraver his name ap-

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pears in the directories of Philadelphia in 1811–24, inclusive.

JORDAN, HENRY

Born in England; came to the United States about 1836, and was for a time in the employ of Alfred Jones, in New York City. Jordan was a good line-engraver of landscape, and was later a member of the engraving firm of Jordan & Halpin. He returned to England for a time, but ultimately settled permanently in the United States.

JUSTICE, JOSEPH

In 1804 Justice was working in New York in connection with Scoles; and the directories of Philadelphia locate him in that city as an engraver from 1810 until 1833. His plates show an ineffective combination of etching and stipple work, poorly done.

KEARNY, FRANCIS

Born in Perth Amboy, N. J., about 1780; living in 1833. Kearny is said to have been a nephew of Commodore James Lawrence; and Westcott, in his "History of Philadelphia," says that he learned drawing with Archibald and Alexander Robertson, and engraving with Peter R. Maverick, in New York City. Kearny was in business in New York in 1798–1801 as an engraver. In 1810 he appeared in Philadelphia and he remained there continuously until 1833.

Kearny founded his fame as an engraver upon a faithful copy of "The Last Supper," after Raphael Morghen, and he engraved some other capital line work of a large

BIOGRAPHICAL SKETCHES

size. He did considerable work in line, stipple, and aquatint for the magazines, Annuals, and book publishers; and in 1823 he was interested in bank-note work as a member of the firm of Tanner, Vallance, Kearny & Co., of Philadelphia. About 1820 he was engraving upon his own account in that city, with an office at No. 62 South Fourth Street.

KEENAN, WILLIAM

This etcher of portraits and line-engraver of vignettes and subject plates was working for the magazine and book publishers of Philadelphia in 1830–33. He then apparently located himself in business in Charleston, S. C., as we find an aquatint view of Charleston, engraved by Keenan and published by him at “132 King St., Charleston, S. C.,” and other plates executed for book publishers in that city in 1835. Some of these latter plates are inscribed as *Drawn, Engraved and Printed by W. Keenan.*

KELLOGG, J. G.

Kellogg was a capital engraver of portraits in line, working in New Haven, Conn., about 1850.

KELLY, J.

This engraver, in 1851, had an office at 141 Fulton St., New York City. He engraved portraits in a mixed manner.

KELLY, THOMAS

Born in Ireland about 1795; died in the almshouse in New York City about 1841. The professional career of

AMERICAN ENGRAVERS

this very good engraver in line and in stipple is difficult to trace. He was working for Boston publishers in 1823, was in Philadelphia in 1831–33, and in New York in 1834–35. Kelly was associated for a short time with Joseph Andrews, in Boston. Besides his portraits he engraved a considerable number of good plates for the *Annals* and magazines. Later in life he contracted bad habits and died as stated above.

KENNEDY, JAMES

In 1797 this engraver in line and in stipple was working for the New York publisher John Low. He remained in that city until 1812, and then went to Philadelphia; as he was later employed by the publishers S. F. Bradford and T. W. Freeman, both of that city.

KENSETT, JOHN FREDERICK

Born in Cheshire, Conn., March 22, 1818; died in New York City, Dec. 16, 1872. Kensett was the son of Thomas Kensett, a print publisher and engraver of Cheshire, and he was early apprenticed to his uncle, Alfred Daggett, a reputable engraver of New Haven, Conn., and engraved over his own name a few book illustrations and vignettes in this country. In 1840 he went to England to study art, and during his five years' stay in that country he partially supported himself by engraving. Kensett continued his studies in Rome and returned to the United States in 1848. He opened a studio in New York and established a reputation as a painter of landscape.



*J. Kemble in the character of
King Richard the third.*

Philadelphia. Publish'd by Freeman & Co. N^o 68. North 3^d S^t. August 16. 1796.

JOHN PHILIP KEMBLE

ENGRAVED BY

H. H. HOUSTON

WORKING IN THE UNITED STATES

1796-1798

BIOGRAPHICAL SKETCHES

KENSETT, THOMAS

In 1812 Thomas Kensett was a member of the engraving and print publishing firm of Shelton & Kensett, located at Cheshire, Conn. As evidence that he was an engraver himself we have a well-executed map of Upper and Lower Canada, published Nov. 2, 1812, and signed *Kensett Sculp. Cheshire, Conn't.* Another large plate entitled "Brother Jonathan's Soliloquy on the Times" is signed *Kensett, Paint et Sculp.*

Mr. H. W. French, in his "Art and Artists in Connecticut," says that Thomas Kensett came from England to Cheshire in 1812, and had previously been an engraver at Hampton Court, in England. And Mr. James Terry says that he was born in England in 1786 and died in 1829.

KERNAN, F. G.

This man was an engraver of portraits, in a mixed style, located in New York in 1870.

KERSHAW, J. M.

This engraver of buildings, etc., was working in St. Louis, Mo., in 1850.

KEY, F. C.

The firm of F. C. Key & Sons, of No. 123 Arch St., Philadelphia, was engaged in die-sinking and embossing about 1850. A fairly well-executed head of Millard Fillmore was published by this firm. It is embossed on white paper, surrounded by an oval in gold, with the name and publisher also printed in gold.

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KEY, WILLIAM H.

Born in Brooklyn, N. Y.; was living in 1892. From 1864 until 1892, and possibly later, Key was an assistant engraver for the U. S. Mint at Philadelphia. Key engraved the dies for the Kane Expedition medal and a medal for Archbishop Wood.

KIDDER, J.

The "Polyanthos," Boston, June, 1813, refers editorially to an aquatint "View on Boston Common" contained in that number, and says it is "a specimen of the talents of Master J. Kidder, a youth of Boston, and also his first essay in aquatinta." Kidder's few plates, all in aquatint, represent views in and about Boston. Kidder designed plates engraved by Abel Bowen about 1823.

KIMBERLY, DENISON

Born in Guilford, Conn., in 1814; Kimberly was a fellow-student with George H. Cushman in the engraving establishment of Asaph Willard; and as a line-engraver of portraits he achieved considerable success. He was working in 1830 for S. Walker, the Boston publisher, and was later connected with the Franklin Print Company, of Boston. In 1858 Kimberly abandoned engraving for painting; he studied in Boston, and in 1862 he opened a studio in Hartford and in Manchester. He was chiefly engaged in portrait work, producing good likenesses, strong and free in outline yet remarkably soft in feature. The portrait of his friend Seth W. Cheney is one of his best works.

BIOGRAPHICAL SKETCHES

KIMMEL, P. K.

Kimmel was a New York engraver of vignettes and portraits, working about 1850, and was later a member of the engraving firm of Capewell & Kimmel, of the same city. There was also an engraving firm of Kimmel & Foster.

KING, G. B.

This line-engraver produced some portraits and book illustrations, of little merit, for the New York publishers of 1830-34.

KING, JAMES S.

The "Ladies Repository," published in Cincinnati in 1852, contains some good line subject plates signed by James S. King as engraver.

KINSEY, NATHANIEL, JR.

In 1854-55 this good landscape engraver was employed by the Western Methodist Book Concern, of Cincinnati, O.

KIRK, JOHN

Born in England; died in the United States about 1862. Kirk came to the United States about 1841 and was largely employed by the publishers G. P. Putnam, and by A. B. Hall and other New York engravers. He did some admirable work in line.

KNEASS, WILLIAM

Born in Lancaster, Pa., September, 1781; died in Philadelphia, Aug. 27, 1840. It is not known with whom

AMERICAN ENGRAVERS

Kneass learned to engrave, but he worked continuously in Philadelphia as an engraver from 1805 to the time of his death. On Jan. 29, 1824, he was appointed engraver and die-sinker at the U. S. Mint, succeeding Robert Scot. His work is usually in line, though he produced some good aquatint views; and he was a member of the firms of Kneass & Dellaker and Young, Kneass & Co., general engravers.

An "engraved" portrait of William Kneass is said to be preserved in the assayer's office of the U. S. Mint, in Philadelphia. This portrait is inscribed "To his friend Adam Eckfeldt, Chief Coiner"—the man who was chiefly instrumental in securing his appointment.

KNIGHT, T.

In 1856, and possibly earlier, Knight was a partner of George Girdler Smith, of Boston, along with W. H. Tappan; the firm name being Smith, Knight & Tappan. His name is signed to some very good portraits executed in both line and stipple.

KOEVOETS, H. & C.

This firm was engraving and publishing portraits in New York about 1870.

KOSH, A. E.

Born in Germany about 1838; died in this country in 1897. Kosh was an engraver of landscape and subject plates for the magazines, and came to the United States in 1868.

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KUPFER, R.

Line-engravings of some merit, published in New York magazines about 1865, after drawings by Thos. Nast and other American designers, are so signed. Among other prints engraved by Kupfer is a folio plate of a view of New York, published in 1867.

LAMB, ANTHONY

The "New York Mercury," of Dec. 1, 1760, contains the following advertisement: "Maps, Plans, Coats of Arms, Shop Bills, Monthly Returns, and other Engraving neatly done on Silver, Copper, etc. with Care and Dispatch, and all sorts of Copper Plate Printing done in the best manner and at Reasonable Rates, at Anthony Lamb's, at Sir Isaac Newton's Head, in New York."

As Henry Dawkins lodged with Anthony Lamb previous to 1755, Lamb may have been an employer of engravers, rather than an engraver himself. No engraved work signed by Lamb is known.

LAMB, JOHN

John Lamb was a New York silversmith; and in the "Mercury" of March 15, 1756, he advertises "Engraving in gold, silver, copper and other materials, by John Lamb."

LANG, GEORGE S.

Born in Chester Co., Pa., in 1799; living in Delaware Co., Pa., in 1883. Mr. Baker says that Lang was a pupil of George Murray, the Philadelphia engraver, in 1815, and that he abandoned engraving early in life. The Phila-

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delphia directories, however, contain his name as "engraver" until 1833; and as his signed work is scarce, he was probably employed in bank-note work. He was a good line-engraver.

LAVIGNE, —

The few plates known signed by Lavigne are well executed in stipple and appear in the "Polyanthos," published in Boston in 1814.

LAWRENCE, W. S.

This landscape engraver was an apprentice with Alfred Jones in 1840; and in 1846 he was engraving over his own name for New York publishers. Mr. Jones says that he early abandoned engraving and engaged in the flour and grain business in New York. Plates signed "A. L. Jones" were executed by Lawrence when an apprentice with Alfred Jones, and were finished by the latter.

LAWSON, ALEXANDER

Born in Ravenstruthers, Lanarkshire, Scotland, Dec. 19, 1773; died in Philadelphia, Aug. 22, 1846. An extended memoir of Alexander Lawson was read before the Pennsylvania Historical Society, in 1878, by the late Townsend Ward; and from this paper the following brief sketch is compiled.

Alexander Lawson was left an orphan at the age of fifteen years and was cared for by an elder brother residing in Liverpool. He was later placed with a dealer in books and engravings in Manchester, and his interest

BIOGRAPHICAL SKETCHES

in the prints he handled first induced him to attempt engraving. But as he sympathized deeply with the Revolutionary movement in France, in 1793, Lawson determined to seek his future in that country; and as he could not obtain a direct passage from England, he sailed for the United States, expecting to return on a French vessel.

He landed at Baltimore on July 14, 1794, and was so well pleased with the social and political conditions existing in this country that he changed his plans and concluded to cast his lot with the Americans. He went to Philadelphia, and as he seemed to have some knowledge of engraving he first found employment with the engravers Thackara & Vallance. Some time after this he commenced business for himself and first attracted attention by his admirable plates for an edition of Thomson's "Seasons," faithfully copied from the plates of the English engraver R. Rhodes. In 1798 Lawson met his fellow-countryman Alexander Wilson, and a firm and lasting friendship resulted. Lawson engraved the best plates in Wilson's famous "Ornithology," the first volume of which was issued in 1808, and those in its continuation by Charles Lucien Bonaparte. In speaking of this work Lawson says that he engraved these plates chiefly "for the honor of his old country," and for a financial return not exceeding one dollar per day. He later, among other work, engraved the plates for works on conchology, written by Prof. S. S. Haldeman and Dr. Amos Binney, and made some large historical plates. He worked entirely in line.

Personally, says Mr. Ward, Alexander Lawson was of tall and commanding figure, and he was well read in

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English literature and the history of art. On June 6, 1805, he married Elizabeth Scaife, of Cumberland, England, and two of his children became good engravers. A considerable collection of the engraved work of Alexander Lawson is in the possession of the Academy of Natural Sciences, of Philadelphia.

LAWSON, HELEN E.

This daughter of Alexander Lawson made the drawings for her father's illustrations in the works of Prof. Haldeman and Dr. Binney, and she also engraved several plates of birds for a publication of about 1830. She shows decided talent in this work.

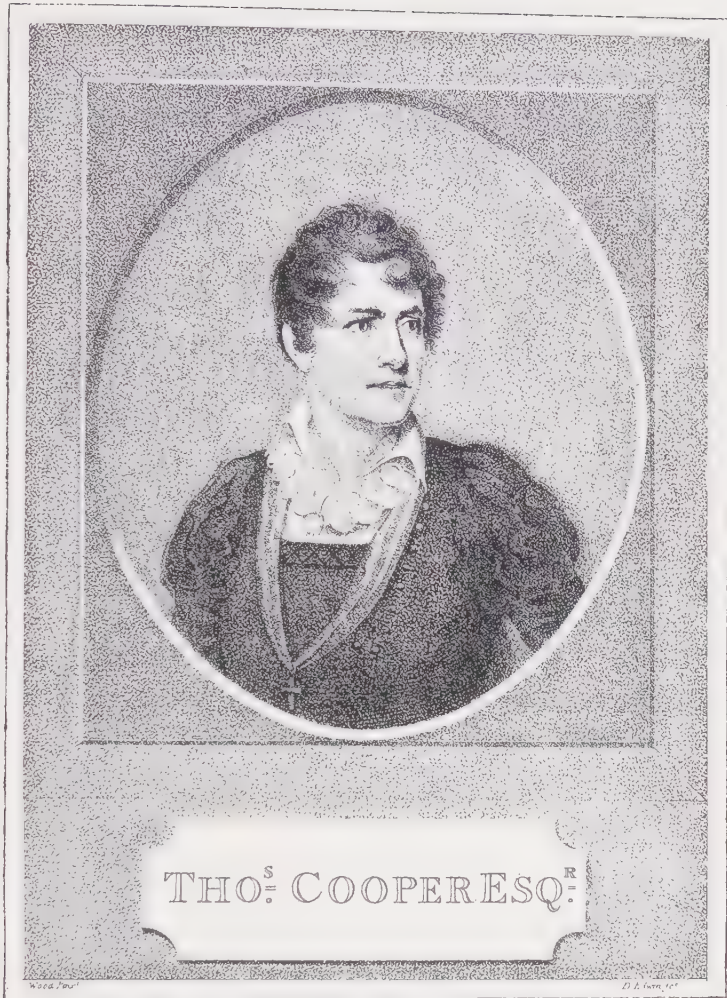
LAWSON, OSCAR A.

Born in Philadelphia, Aug. 7, 1813; died there Sept. 6, 1854. This son of Alexander Lawson was probably a pupil of his father, and he became an accomplished line-engraver. He furnished a number of small plates for the *Annals*; but about 1840 he entered the service of the U. S. Coast Survey, at Washington, as a chart engraver, and he remained there until failing health compelled him to resign in 1851.

Oscar A. Lawson was the father of Mary Lockhart Lawson, a poetess and early writer in Scotch dialect.

LEACH, SAMUEL

The "Pennsylvania Gazette," of Dec. 10, 1741, advertises that "Samuel Leach, from London, performs all sorts of Engraving, such as Coats of Arms, Crests, Cyphers, Letters, &c., on Gold, Silver, or Copper. Also



THOMAS A. COOPER

ENGRAVED BY
DAVID EDWIN

1776-1841

BIOGRAPHICAL SKETCHES

engraving of all kinds for Silversmiths, N. B. The said Leach may be heard of at Mr. Samuel Hazard's, Merchant, opposite the Baptist Meeting House, in Second Street, or at Andrew Farrels, Tanner, in Chestnut Street, Philadelphia."

LE COUNT & HAMMOND

Well-engraved landscape plates published in 1840 are thus signed. The second member of the firm was probably J. T. Hammond, who was in business as an engraver in Philadelphia in 1839.

LEDDEL, JOSEPH, JR.

The "New York Weekly Post Boy," May 18, 1752, contains the advertisement of Joseph Leddel, Jr., for the sale of all manner of pewterwork. At the end of this advertisement he says that "He also engraves on Steel, Iron, Gold, Silver, Copper, Brass, Pewter, Ivory or Turtle Shell, in a neat manner very reasonably."

LEE, HOMER

Born in Mansfield, O., in 1855; living in 1903. Homer Lee was the son of John Lee, an engraver, and he received some instructions from his father in this art. He was later regularly apprenticed to a steel-engraver in New York City; but his master having failed before the expiration of his apprenticeship, he began business for himself as Homer Lee & Co. He was successful, and in 1881 he founded the Homer Lee Bank Note Co. of New York. Later he was vice-president and director of the Franklin-Lee Bank Note Co., of the same city.

Mr. Lee studied art in Canada and in Europe, and re-

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ceived honorable mention for one of his paintings at the Vienna Exposition of 1873. He has exhibited as late as 1901.

As an inventor he devised the steel-plate printing system named after him; the numbering machines used by the U. S. Government and abroad; improvements in the linotype composing machine, etc.

LEGGETT, R.

This good line-engraver of landscape, about 1870, signed plates from "No. 4 John St., New York."

LEHMAN, GEORGE

Born in Lancaster Co., Pa.; died in Philadelphia in 1870. About 1829 Lehman painted, engraved in aquatint, and hand-colored a series of admirable views of Pennsylvania towns. He also aquatinted a number of smaller plates and drew for engravers. In 1835-37 he was in the lithographing business in Philadelphia, and was later a member of the print-publishing firm of Lehman & Baldwin, of the same city.

LEMET, L.

Lemet was a close follower of the methods of St. Meun, producing portraits by the same means and identical in appearance and size. He was located in Philadelphia in 1804; but about all that is known of him is contained in the following advertisement in the "Albany Centinel" of Nov. 15, 1805.

"Physiognetrace. Likenesses engraved. L. Lemet respectfully informs the Ladies & Gentlemen of Albany

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that he takes Likenesses in Crayons, as large as life, and engraves them in a reduced size in a new and elegant manner. The price of the large likenesses, with an engraved plate and twelve impressions, is \$25 for gentlemen, and \$35 for ladies, or \$6 for the drawing only. For further particulars apply in his rooms at Capt. Lockwoods, the corner of Dock in State Street, where a great number of portraits of distinguished characters may be seen. Oct. 14, 1805."

Peter Maverick engraved after portraits drawn by Lemet, but the compiler has only found a very few portrait plates actually engraved by Lemet; among these are Dr. Ben Rush and Col. Joseph Shippen, both of Philadelphia.

LENEY, WILLIAM SATCHWELL

Born in London, England, Jan. 16, 1769; died at Longue Pointe, near Montreal, Canada, Nov. 26, 1831. Leney was of Scotch descent and the son of Alexander and Susanna Leney. He is said to have been a pupil of the well-known English engraver Peltro W. Tompkins, and Leney's work bears evidence of a careful training in the art of stipple-engraving. He was engraving over his own name in London as early as 1791; and he achieved such success that he was awarded a gold medal for his large plate of the "Descent from the Cross." Leney engraved a large number of portrait plates, in stipple and in line, for London publishers.

About 1805 Leney was induced to come to the United States; he settled in New York and seems soon to have had abundant employment. His New York account-

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book, showing the prices that he separately charged for the copper plate and his engraving, is in the possession of Mr. W. C. Crane, of New York. This shows that he was paid \$100 to \$150 for engraving an octavo portrait, a very large price for that early period. About 1812 he was associated with William Rollinson in the bank-note business. Leney engraved the vignettes and charges Rollinson for the copper and the engraving in each case, showing that the business was not a partnership. One of Leney's early plates executed in this country is that of "Moses in the Bullrushes," done for Collins' Bible published in 1807; for this plate he is said to have received a gold medal.

Before he came to this country, Leney married, at Lambeth, England, Sarah White, born Feb. 10, 1773, and who died in Canada, Sept. 23, 1834. About 1820 Leney removed to Canada and bought a farm of 300 acres at Longue Pointe, below Montreal. For a time he followed his profession in Montreal, and he there engraved the first notes issued by the Bank of Montreal, and a now scarce series of large plates of views in and about Montreal. Mr. Leney had nine children and his descendants are numerous.

LEPELLETIER

Maps and plans published by T. C. Fay, of New York, in 1814, are signed *Lepelletier, Sculpt, N. York.*

LEWIS, J.

The book-plate of Dr. Peter Middleton, who died in New York in 1781, is signed *J. Lewis sc.* Dr. Middle-

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ton, though born in Scotland, was located in New York as early as 1750, and the plate bears evidence of American origin.

LEWIS, J. O.

This engraver in the stipple manner first appears in books published in Philadelphia in 1815; and as he engraved the portrait of Lewis Cass, as secretary of war under President Jackson, he must have been engraving in 1831.

There is no record of such an engraver in the Philadelphia directories; and in the New York directory the nearest approach to this name is "Joseph Lewis, engraver and seal-cutter" in 1816-23. Lewis probably spent some time in the western country, as he published in Philadelphia, in 1835, "The North American Aboriginal Portfolio," a collection of lithographic portraits of Indians; some of these are inscribed as "Painted from life by J. O. Lewis, at Detroit, 1833." He seemingly engraved very few plates and his work possesses little merit.

LINCOLN, JAMES SULLIVAN

Born in Taunton, Mass., May 13, 1811; died in Providence, R. I., Jan. 19, 1887. At the age of fourteen Lincoln was apprenticed to an engraver in Providence, R. I.; and he is said to have executed engravings, though none have been found by the compiler. After 1837 he devoted himself solely to portrait-painting, in which he was very successful. Lincoln was the first president of the Providence Art Club.

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LONGACRÈ, JAMES BARTON

Born in Delaware Co., Pa., Aug. 11, 1794; died in Philadelphia, Jan. 1, 1869. Longacre was a descendant of one of the early Swede settlers on the Delaware, and he was taught to engrave by George Murray, in Philadelphia. His earliest work was done for S. F. Bradford's Encyclopedia, of 1805-18; but he first attracted attention by his admirable large plate of Andrew Jackson, after the portrait by Thomas Sully, published in Philadelphia in 1820. He soon found abundant employment in engraving portraits in the stipple manner, many of them done after his own drawings from life.

About 1830, in connection with James Herring, Longacre conceived the idea of publishing the "American Portrait Gallery"; a series of biographical sketches of statesmen, military and naval heroes, and professional men. These were to be illustrated by portraits; and Longacre set the standard of engraving so high, that after employing the best engravers in this country, he was compelled to induce others to come from Europe especially for this purpose. He engraved a number of these himself and drew the originals for other engravers; and taken as a whole it was the best series of portraits engraved in the United States up to that time.

The large plates of Longacre are remarkable for their faithfulness as portraits and for the beauty of their execution. The majority of them are done in the stipple manner; but his large plate of Charles Carroll, after the painting by Chester Harding, proves him to have been an accomplished line-engraver. In 1844 Mr. Longacre was appointed engraver to the U. S.

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Mint, succeeding C. Gobrecht, and he held that position until his death.

LOVE, G.

This name as engraver is appended to a very poor frontispiece to Watts' "Divine Songs," published in Philadelphia in 1807 by L. Johnson.

LOVETT, ROBERT

According to "Poulson's Advertiser," Lovett was an engraver upon metal and stone, located in Philadelphia in 1816-22, inclusive. He was principally engaged in engraving seals and dies. He removed to New York about 1825, but returned to Philadelphia in after years.

LOWE, R.

Lowe was a script engraver employed in New York in 1838.

LOWNES, CALEB

The "Pennsylvania Magazine," Philadelphia, June, 1775, contains a fairly well-engraved line plate of a "New Plan of Boston Harbour," signed *C. Lownes, Sculp.*

This Caleb Lownes was a die-sinker and seal-cutter in business in Philadelphia, and was a prominent citizen of that city. In 1779, according to the Minutes of the Supreme Executive Council, he was paid £76 for cutting a seal for the Pennsylvania Board of Admiralty. In 1797 Lownes was a member of the Board of Health of Philadelphia.

Caleb Lownes is credited with having engraved the

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woodcut seal of arms used as the heading to early commissions and proclamations issued by the State of Pennsylvania. This State coat of arms, with the eagle as a crest and harnessed horses as supporters, is found on proclamations issued by the Supreme Executive Council of Pennsylvania as early as 1786. It is well engraved, but unsigned in the examples seen by the writer.

LYBRAND, J.

About 1820, J. Lybrand neatly engraved in line a view of the Gilpin paper-mill, on Brandywine Creek, Pa., after a drawing by B. K. Fox. Possibly a little earlier than this, he was engraving in connection with R. Campbell, of Philadelphia; these latter plates were also in line, but very simple in character.

MAAS, JACOB

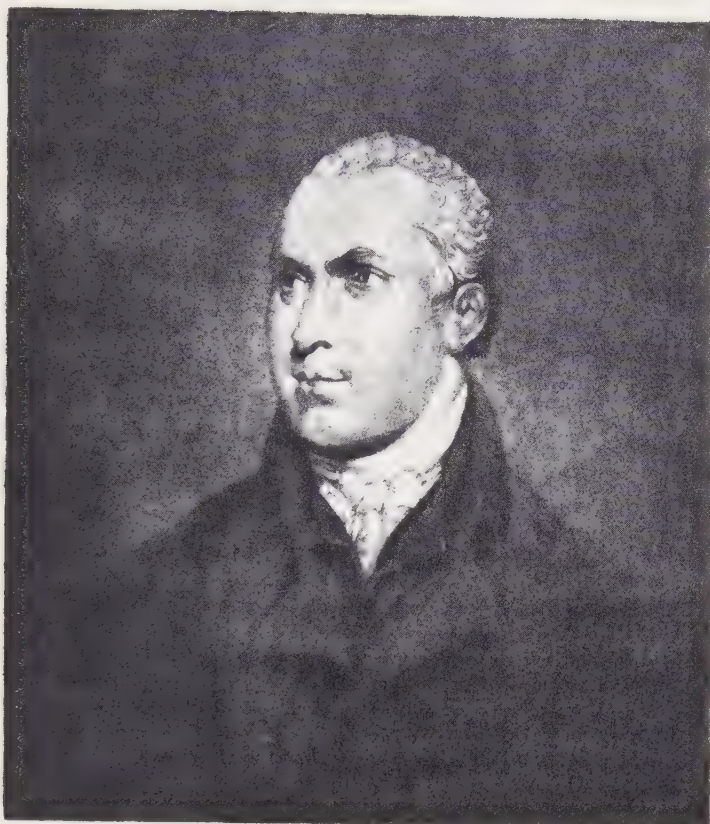
The only mention found of Jacob Maas is in connection with the engraving and sale of "Lafayette and Washington badges" in 1824. The Philadelphia newspapers of that year contain conditions of sale of "their plates"; and this notice is signed jointly by "J. L. Frederick and Jacob Maas, Engravers."

McCABE, E.

This engraver of vignettes was seemingly working in New York about 1855.

McCARTHY

McCarthy was a line-engraver of portraits, in the employ of J. C. Buttre, New York, in 1860-65.



John M. Mason DD.S.T.P.

New York Publ. by L. Dwyer & Co. Aug. 1804

REV. JOHN M. MASON
ENGRAVED BY
GEORGE GRAHAM
WORKING IN THE UNITED STATES
1797-1813

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McCLUSKEY, WILLIAM

Some very well-executed subject plates, signed by Wm. McCluskey as engraver, were published in the "New Mirror," New York, about 1845.

McGOFFIN, JOHN

Born in Philadelphia in 1813; was living in 1883. McGoffin was an excellent line-engraver of landscape and subject plates. He was a pupil of James W. Steel, of Philadelphia, and he was in the employ of that engraver in 1834. Mr. Baker says that he painted miniatures for some years; but he evidently continued to engrave, and was working at least as late as 1876.

McLELLAN, H. B.

About 1860 this stipple-engraver of portraits was located in Boston, Mass.

McRAE, JOHN C.

McRae engraved portraits and subject plates, in both line and stipple, for New York publishers of 1855. He executed several large and excellent subject plates for framing, and was working as late as 1880.

A portrait of John Wesley, in mezzotint and published by Harper & Brother, New York, is signed *McRae sc.* While inferior in execution to his other work, this may have been engraved by John C. McRae.

J. M. AE. 14 sculp. 1758.

This early American engraver can not be identified by the compiler. The only evidence of his existence is a

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small quarto portrait of Frederick III of Prussia, "folded and inserted" in the New York Almanac for 1759; New York: "Printed and Sold by Hugh Gaine at the Bible and Crown in Hanover Square." This print may be described as follows: Exceedingly rude line work with an attempt at stipple in the face. Vignette; half-length in uniform standing to right, face front, right hand on hip, left hand on hilt of sword resting on point; muzzle of cannon in right base. Size 5.3×5.5 ins. Inscription: *J. M. AE 14 sculp 1758 Frederick the Third The Great King of Prussia Sold by J. Turner, in Arch Street Philad'a.*

This print was issued with the almanac; as Hugh Gaine, in the "New York Mercury" of Nov. 6, 1758, announces the publication of the almanac, and says, "with a beautiful frontispiece of that Hero of the Age, Charles Frederick, King of Prussia." The same almanac contained a woodcut of the "Harbour of Louisbourg," previously published in the "Mercury" for August 14, 1758.

The probability is that this J. M. was a young apprentice of James Turner, the engraver; as the latter was certainly located in Philadelphia at that date and engraved the large map of the "Province of Pennsylvania" published by Nicholas Scull in 1759.

MACKENSIE, E.

This accomplished engraver of portraits in the stipple manner came from England, in 1833-34, to engrave for the "National Portrait Gallery." He remained in the

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United States and was later largely employed in portrait work by the Methodist Book Concern, of New York.

MACKLOW, J.

A well-engraved portrait of Martha Washington, after the painting by Woolaston, is signed by this man about 1835; and is further inscribed as "Engraved expressly for the Christian Family Annual."

MAIN, WILLIAM

Born in New York City, and practised engraving there between 1821 and 1833. This American engraver had an interesting career, and the unique distinction of having been a pupil of the famous Raphael Morghen. According to Wm. Dunlap, Main, as a young man, was taken to Italy by Mauro Gandolfi, who came to this country, in 1817, under contract to engrave Col. Trumbull's "Declaration of Independence." On account of what he regarded as the relatively high cost of living in the United States, Gandolfi broke his contract and returned home the same year, and took Main with him under promise of teaching him engraving. For some reason not stated Main was abandoned in Florence, and he then applied to Morghen and was admitted and spent three years in the studio of that great master. This statement of Dunlap is supported by the fact that the peculiar engraving table brought by Main from Florence was for many years in the possession of James Smillie, in New York, and was always known among engravers as the "Morghen table."

In 1820 William Main returned to New York full of

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enthusiasm for his art, and he opened a studio in that city. With the purpose of demonstrating his ability he paid \$40 for the privilege of engraving in line an octavo portrait of Rev. John Henry Hobart, after the painting by John Paradise. The resulting 8vo plate was a good piece of work; but Main declared that the proceeds from the sale of the print "barely paid for the copper." And in a letter to Dunlap he says that the bulk of his early employment here consisted in engraving "visiting cards, door-plates and dog-collars."

He eventually found employment and engraved a few portraits and book illustrations. William Main was one of the founders of the National Academy of Design in 1826; and he was a member of the class of engravers, along with Durand, Danforth, Peter Maverick, and C. C. Wright. He was engraving as late as 1837, though he seems to have left New York in 1833.

MAJOR, JAMES PARSONS

Born at Frome, Somersetshire, England, in 1818; died at Somerville, N. J., Oct. 17, 1900. Mr. Major came to the United States as a bank-note engraver in 1830. He resided in Brooklyn until 1872, and for over fifty-five years he was in charge of the engraving and modeling department of what is now the American Bank Note Company, of New York.

MALCOM, JAMES PELLER

Born in Philadelphia, August, 1767; died in England, April 5, 1815. Malcom began to engrave in Philadel-

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phia prior to 1786; as he designed and engraved the frontispiece for "The Lyric Works of Horace," by John Parke, published in that year in Philadelphia. This plate is a somewhat ambitious piece of work, but is poorly executed. Under the patronage of Rev. Jacob Duche and other citizens of Philadelphia, Malcom was sent to England to study art; and in a memoir written in 1805 he says that he attended the Royal Academy course for three years.

Possibly as a means of self-support, Malcom engraved landscapes, buildings, etc., for several English magazines; and among these were several Philadelphia buildings. In 1792-93 he returned to Philadelphia; and Alexander Lawson credits him with having engraved at this time an interior view of Christ Church, in his native city. A photographic copy of such an engraving has been seen by the compiler, but the copy bears no evidence of the engraver.

Malcom found little encouragement in Philadelphia, and he soon returned to England and resumed work upon the "Gentleman's Magazine" and other English periodicals. He became much interested in historical and antiquarian research; was a Fellow of the Antiquarian Society, and published seven or more books. Among these were "Londinium Redivivum," 1802-05; "Excursions in the Counties of Kent, Gloucester, etc.," 1802-05; "Anecdotes of the Manners and Customs of London," 1808-11; and "Miscellaneous Anecdotes," 1811. These works were largely illustrated by plates engraved by Malcom.

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MANLY, JOHN

The only evidence of the work of this man as an engraver is found in an etched portrait of Washington, executed after 1789. Manly is said to have been a die-sinker, and apparently flourished about 1800.

In an advertisement in the "Freeman's Journal," Philadelphia, 1790, "an artist" proposes "a subscription for a medal of George Washington." Subscriptions were received at Wilmington by Peter Rynberg; and in Philadelphia by J. Manly, "in the care of Robert Patton, Postmaster." This would indicate that Manly was then in Philadelphia—if he were not the "artist" referred to.

MANZO, JOSÉ

Born in Puebla, Mexico, in 1789; died in Mexico about 1840. Manzo studied painting under Salvador del Huerto, and later applied himself entirely to engraving and chasing on metal, in which art he excelled. In 1814 he was made the first director of the new Academy of Design; in 1824 he was attached to the Embassy to Rome, and in that city and in Paris he perfected his knowledge of engraving and also acquired the art of lithography. He returned to Mexico in 1827, and bringing with him the necessary presses, stones, etc., he founded the latter industry in Mexico. Under government patronage he established a school of engraving and lithography, in 1828, in the Cardine College, in the city of Mexico.

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MARCHANT, B.

The only engravings by Marchant seen by the compiler are line illustrations in "The Narrative of Capt. James Riley," published in New York in 1816.

MARE, JOHN DE

De Mare was born in Belgium; belonged to a noble and ancient family, and was himself a highly cultivated man. It is not known where he learned to engrave; but he appeared in New York about 1850, and engraved in line a few admirable book illustrations. He is said to have returned to Europe about 1861.

MARSAC, HARVEY

This name appears as an "engraver" in the New York directory for 1834. As no work signed by him has been found by the compiler, it can not be positively stated that he engraved on copper.

MARSH, WILLIAM R.

Marsh was engraving vignettes, advertising cards, etc., in New York, in 1833-43.

MARSHALL,——

In John Marshall's "Life of George Washington," published by C. P. Wayne, Philadelphia, 1804-07, one of the illustrative maps is signed *Marshall Sct.* This map represents the relative positions of the American and British forces prior to the battle of White Plains, Oct. 28, 1776.

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MARSHALL, WILLIAM EDGAR

Born in New York City, June 30, 1837, William E. Marshall began bank-note engraving in New York with Danforth, Wright & Co., and later devoted his time to the engraving of large portraits in line, chiefly done from portraits painted by himself. In 1864 he went abroad and studied art in Paris for about two years, and exhibited in the Salons of 1865-66. On his return to this country he painted portraits and again commenced engraving portraits. Mr. Marshall is best known as an engraver by his large line plates of Washington, Lincoln, Gen. Grant, H. W. Longfellow, James G. Blaine, etc. But one of the best examples of his portrait work is the head of James Fenimore Cooper, engraved in 1861.

MARTIN, D.

D. Martin engraved at least one portrait, and also some of the maps found in the "Monthly Military Repository," published by G. Smith, New York, 1796. These are maps of military operations during the Revolution.

MARTIN, E.

In 1826 this man was engraving buildings, etc., for Cincinnati publishers.

MARTIN, J. B.

Several stipple portraits, fairly well engraved, and published in Richmond, Va., in 1822, are signed *Engraved by J. B. Martin, Richm'd.*

Martin claimed to be an artist; and he drew upon stone a good quarto portrait of John Randolph, of Roanoke.



*Engraved by R. Field from the original Picture in the
Collection of the Duke of Chandos.*

WILLIAM SHAKESPEARE

ENGRAVED BY

ROBERT FIELD

OBIT 1819

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This lithograph was printed by Cephas G. Childs, but is signed as *Drawn on Stone & Published by J. B. Martin, Richm'd.*

MARTIN, ROBERT

In 1860 this man produced some excellent line illustrations for Cooper's works, published in New York.

MASON, ALVA

About 1819 the firm of W. & A. Mason advertised as "Engravers of brass ornaments for book-binding etc. charter and Patent Medicine Seals, Embossing plates and Brass Engraving for 'Typographical Printing.'" Their establishment was located at No. 15 S. 4th St., Philadelphia. It is not known that this firm did any copperplate engraving.

MASON, D. H.

The Philadelphia directories of 1805-18 contain the name of D. H. Mason, "music-engraver." In 1816 he executed vignettes for the bank-note engraving firm of Murray, Draper, Fairman & Co., of the same city; and in 1830 Mason signed a certificate as "Architect and Engraver."

MASON, WILLIAM G.

This line-engraver of buildings, etc., was located in Philadelphia in 1822-45, excepting the years 1823-29. He made the illustrations for Joshua Shaw's "U. S. Architecture," and for other publications by the same author. Judging from the excellence of line vignettes

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engraved by Mason for bill-heads, etc., he was probably chiefly engaged on bank-note work.

MAVERICK, MARIA A. AND EMILY

These two daughters of Peter Maverick, of New York, separately engraved several admirable stipple illustrations for an edition of Shakspeare published about 1830.

ANN MAVERICK, a daughter of Dr. Alexander Anderson and the wife of Andrew Maverick, was a capital wood-engraver at a somewhat later period.

Two other members of the Maverick family, Octavia and Catherine, were engaged in art work: the first named as teacher of drawing in the Packard Institute, of Brooklyn; and the other held a similar position in Madam Willard's school, in Troy, N. Y.

MAVERICK, PETER

Born in New York, Oct. 22, 1780; died there June 7, 1831. Peter Maverick was the son and pupil of Peter Rushton Maverick, one of the early engravers of New York. In 1802 Peter Maverick was in business in New York as an engraver; but at a later period he removed to Newark, N. J., where he was the preceptor and in 1817 the partner of A. B. Durand. Maverick returned to New York and there conducted an extensive establishment as a general engraver and copperplate printer; to this business he finally added lithography. Peter Maverick was one of the founders of the National Academy of Design in 1826; and the "Historic Annals of the Academy" refer to him as excelling in "letter engraving and bank-note

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work." A portrait of Peter Maverick is in existence painted by John Neagle.

MAVERICK, PETER, JR.

All that is known of this man is that he was a son of Peter Maverick, and the New York directories for 1832-45 give his occupation as "engraver and lithographer."

MAVERICK, PETER RUSHTON

Born in America, April 11, 1755; died in New York, Dec. 12, 1811, according to an announcement in the "Newark Centinel of Freedom," of that year.

In the "New York Packet," March 16, 1786, Maverick advertises his business as follows:

"The Subscriber, ever willing to serve the public, respectfully informs them, that he carries on engraving, seal-sinking and copper plate printing at No. 3 Crown Street, where ladies may have their tea-table ware engraved in the most elegant manner and in the newest fashion, resembling the flat chasing, as neat as in Europe.

"By their humble servant,

"Peter Maverick."

This card is surmounted by a woodcut of a cherub supporting a scroll inscribed "Arms, Seals, &c.," and the advertisement plainly indicates that, like other early American engravers, the engraving of silver-plate and book-plates formed the major part of his business.

His copperplates, as a rule, are poor in execution, though his book-plates are better. The stipple portrait of Volney, signed by P. R. Maverick, is probably the work of his son Peter, or some engraver in his employ.

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MAVERICK, SAMUEL

This name is signed as engraver to book illustrations published in New York in 1824. The New York directories call Samuel Maverick a "copperplate printer" in 1805, and in 1819-37 the occupation becomes "Engraver and Copperplate printer." The name appears in these directories until 1847.

But there was another Samuel Maverick—or Samuel R. Maverick, as it was printed at times—who was sometimes an "engraver" and then "auctioneer and copperplate printer."

MAXON, CHARLES

The New York directory for 1833 contains this name as "engraver." No copperplate is known so signed.

MEADOWS, C.

This engraver of portraits and buildings was in business in Windsor, Vt. He was working about 1850-55.

MEADOWS, R. M.

A very well-executed stipple portrait of Edward Jenner, M.D., was engraved by R. M. Meadows and published in the "Analectic Magazine" for 1817. Meadows also engraved a portrait of F. Asbury for an American publication; but it is not certain that either of these plates was engraved in the United States.

Nagler, in his "Kunstler-Lexicon," refers to a Robert Meadows who flourished in the first quarter of the last century and engraved for the "Shakespeare Gallery," of

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London. His life is unknown to Nagler, but this may be the man mentioned above.

MEDAIRY & BANNERMAN

This firm was engraving portraits and book-plates in Baltimore, Md., in 1828–29. The second member of the firm was doubtless W. W. Bannerman, already referred to.

MERCHANT, G. W.

A well-engraved plan of the floor of the Senate chamber, at Albany, N. Y., is signed *G. W. Merchant Engr. & Pub.* The plan is used as a frontispiece to the “Legislative Manual of the State of New York, 1834,” and it was published at Albany in that year.

MEYER, HENRY HOPPNER

This capital stipple-engraver of portraits made plates for the “National Portrait Gallery,” of 1834. If he were really in this country his stay here was very brief, as few plates are found so signed.

MEYRICK, RICHARD

The “American Weekly Mercury,” Philadelphia, No. 516, 1729, contains the following advertisement:

“Richard Meyrick. Engraver, remov’d from the Lock and Key in Chesnut Street to the Widow Walker’s, in Front-Street Philadelphia.”

Meyrick was probably an engraver for silversmiths.

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MIDDLETON, THOMAS

Thomas Middleton was an artist and amateur etcher, living in Charleston, S. C., in 1814. He was probably a member of the well-known Middleton family of that State, as the portrait of Arthur Middleton engraved by Longacre, for Sanderson's "Lives of the Signers," is inscribed as "after a drawing by T. Middleton from a group in a Family Picture by Ben. West."

The only engraved work of Thomas Middleton seen by the compiler is contained in some good etchings in a scrap-book once belonging to Robert Gilmor, of Baltimore, Md. These include an effective bust portrait of Alexander Hamilton; and on this print Mr. Gilmor has written "Engraved by Thos. Middleton, of Charleston, S. C., in 1814." His other etchings are simply signed "T. Middleton." Several examples of the smaller etchings found in the Gilmor scrap-book have lately been picked up by the writer in Paris; and it is possible that he studied art in that city.

MOFFAT, J.

A fairly well-engraved line portrait of Robert Burns is signed as *Eng'd on Steel by J. Moffat*. This print was published by Wm. Pearson, New York, 1830-35; but it is possibly the work of a Scotch engraver and the plate may have been brought over here for publication.

MOLINEUX, —

In 1831 there was published by Luke Loomis & Co., of Pittsburg, Pa., a German work entitled "The Life and

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Works of Johann Friedrich Oberlin," with an introduction by Prof. S. S. Schmucker, of the Theological Seminary at Gettysburg, Pa. The frontispiece to this book is an engraved silhouette of Oberlin, signed *Molineux Sc. Pitt*. This same Molineux engraved upon copper for this work a fairly well-executed portrait of Louise Scheppler, and views of the residences of Oberlin and his fellow-workers. No other examples of the engraved work of Molineux are known to the compiler.

MONTGOMERY, R.

The only example of the work of this engraver seen by the writer is a book-plate of James Giles, signed *R. Montgomery, Sculp*. The plate is armorial, with a cannon and American flag introduced into the decoration, and it is crude enough in execution to have been the work of some prentice local engraver. This James Giles was doubtless a James Giles, of New York, who was a lieutenant of the 2nd Continental Artillery, and a regimental adjutant in January, 1781. Another armorial plate of this same James Giles, with military trophies, including cannon, ramrods, kegs of powder, etc., was engraved by "Maverick." Some collectors of ex libris assert that the engraver of the first-named plate was Gen. Richard Montgomery, who was killed at Quebec in 1775.

This book-plate was probably engraved by Robert Montgomery, who advertises in the "New York Packet," Nov. 13, 1783, as "Watch Maker, Clock Maker and Engraver."

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MOORE, ISAAC W.

Moore was engraving good line portraits and historical plates in 1831-33 for Philadelphia periodicals.

MOORE, T.

This stipple-engraver of portraits signs himself on one of his plates *T. Moore (successor to Pendleton) Boston.*

MORGAN, GEORGE T.

Born in Birmingham, England, in 1845; living in Philadelphia in 1892. Morgan studied at the art school in Birmingham and won a national scholarship to the South Kensington Art School, where he was a student for two years. He came to the United States, and in 1875 was made an assistant engraver in the U. S. Mint in Philadelphia, and he remained there a number of years. He designed and executed the dies for the once famous "Bland Dollar."

MORIN, J. F.

Morin was an engraver of maps, business-cards, etc., who was working in New York in 1825-31, as shown by dates of publication on his few signed plates. In 1825 he engraved in connection with S. Maverick, and was then apparently in the employ of that engraver and copper-plate printer. In 1831 Morin engraved a good map of New York City for "The Traveller's Guide through the State of New York," published in New York in that year.

MORSE, HAZEN

In the "New England Palladium," of July 20, 1824, Hazen Morse, "engraver," announces that he has re-



PHILIP DORMER STANHOPE, EARL OF CHESTERFIELD
ENGRAVED BY
JOHN SCOLES
OBIT 1844

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moved from No. 6 Congress Street to Congress Square, "a few doors south of the Exchange Coffee House," and he there "continues the business of Copper Plate Engraving, in its various branches." Copperplate printing was also done at the same place. For a time Hazen was in the employ of the Boston engraving firm of Annin & Smith. According to the advertisement quoted above he seems to have been chiefly engaged in engraving door-plates, brass numbers for doors, coffin-plates, stencil-plates, etc. The only signed copperplate known to the writer is the Carey book-plate (Allen 140) inscribed *H. Morse Sc.*

MORSE & TUTTLE

In 1840 this firm was engraving maps in Boston, Mass., and the Morse of the firm was probably Hazen Morse.

MORSE, NATHANIEL

The following death notice is found in the "Boston Gazette, or Weekly Journal," Boston, June 21, 1748: "Last Friday (June 17) died here Mr. Nathaniel Morse, an ingenious engraver, whose corpse was decently inter'd last Lord's Day Evening."

The only engraving by Nathaniel Morse found by the compiler is a portrait of Rev. Matthew Henry, rudely engraved in line after a print by George Vertue. This portrait is the frontispiece to "The Communicant's Companion, etc.," by Matthew Henry, published in "Boston in New England, re-printed for T. Phillips at the Stationer's Arms, next to Mr. Dolbear, the Braziers, 1731."

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The Massachusetts Archives, Vol. 101, No. 525, contains a copy of a bill of 1735, showing that Morse was paid for engraving and printing a plate for Massachusetts paper money. This bill is signed "Nat. Mors," as is the engraving of Matthew Henry referred to above.

MOTE, W. H.

This English portrait-engraver did a large amount of work in London in the first half of the last century. He engraved portraits of Charles Carroll, of Carrollton, Epes Sargent, and other Americans, and subject plates engraved by him were used in American publications; but no evidence has been found by the compiler that Mote ever actually engraved in this country. The plates mentioned were probably brought over here for publication.

MOTTRAM, C.

A fine line-engraving, signed by C. Mottram as engraver, represents a view of the city of New York from the Brooklyn shore. It is made from a drawing executed by J. W. Hill, New York, 1855; and was published in New York in the same year. John William Hill was the son of John Hill, the aquatint-engraver, who came to the United States in 1816 and died here in 1850. But no other work has been seen signed by C. Mottram.

MOULD, J. B.

This name is signed as engraver to good stipple portraits published in New York about 1830. But as the portraits are those of foreigners it is possible that these plates were imported.

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MULLIKEN, JONATHAN

A facsimile of Paul Revere's massacre plate is signed *Jon'a. Mulliken, Newbury Port, sculpt.* There is no indication of date, and about all that is known of Mulliken is to be learned from the following notice printed in the "Independent Chronicle and Universal Advertiser," Boston, Sept. 5, 1782: "All persons indebted to, or that have any Demands on the Estate of Jonathan Mulliken, late of Newbury-Port, Clockmaker, deceas'd, are desired to bring in their Accounts, in order for Settlement, to Moses Brown and Abel Greenleaf Executors of said Estate.

"Newburyport, August, 12, 1782."

From this it would appear that Mulliken was a clock-maker of Newburyport, Mass., and that he died prior to August 12, 1782. He probably engraved his own metal clock-faces; but no other print is known to the writer than the one referred to above.

MUMFORD, E. W.

In 1835-40 this engraver of landscape and subject plates was apparently working in Philadelphia.

MUNGER, GEORGE

Born in Guilford, Conn., in 1783; died in 1824. Munger was a miniature painter of some merit; and the firm of N. & S. S. Jocelyn engraved plates after portraits painted by him. In February, 1816, N. Jocelyn and G. Munger, of New Haven, Conn., published a large aquatint view of the island of St. Helena. This plate is

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signed *G. Munger, Sculp.*; but it is the only example of his engraved work found.

Munger was some relation of Anson Dickinson, the miniature painter, also born in Connecticut. Two of Munger's daughters became artists.

MUNSON, S. B.

Munson probably lived in New Haven, Conn., about 1830–35, as he engraved a number of plates in conjunction with S. S. Jocelyn, of that town. Munson himself was a very good stipple-engraver of portraits. The engraving firm of S. B. Munson & G. K. Stillman also produced prints; and in 1842 the firm of Doolittle & Munson was engraving in Cincinnati, O.

MURPHY, —

A crudely engraved line frontispiece, representing "Wisdom," is signed *Murphy sculp.* This plate was published in New York in 1807. The design shows Minerva armed with spear and shield standing in center; with a flying Cupid and palm tree to left and a lamb at her feet. No other example of Murphy's work has been seen.

MURRAY, GEORGE

Born in Scotland; died in Philadelphia, July 2, 1822. Dunlap says that Murray was a pupil of the well-known English engraver Anker Smith, and he was certainly engraving portraits, etc., in London in 1796. Murray appears in Philadelphia in 1800, coming to that city from one of the Southern States. He was prominent in the

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Philadelphia Society of Artists in 1810; and in 1810-11 he organized the bank-note and general engraving firm of Murray, Draper, Fairman & Co., and an extensive and lucrative business was developed. In this country Murray engraved in line, over his own name, animals, landscapes, and a few portraits. He is said to have lost his money in reckless real-estate speculation, and to have died poor. On the other hand, "Poulson's Advertiser," of Nov. 9, 1822, notes the dissolution of the copartnership of Murray, Fairman & Co., "in consequence of the death of George Murray." The surviving partners, including Asa Spencer, continued the business under the firm name of Fairman, Draper, Underwood & Co. Murray may have had, however, but a small interest in this firm at the time of his death.

MURRAY, JOHN

In Rivington's "Royal Gazette," Feb. 28, 1776, we find the following: "John Murray, in the 57th Regiment from Edinburgh, engraves all manner of silver-plate, seals, coats of arms, etc." He may or may not have engraved on copper.

NEAGLE, JAMES

Died in Philadelphia, June 24, 1822, "aged 53 years." The directories of Philadelphia contain his name for 1820-22, inclusive, as an "engraver." In 1819 he was engraving in Philadelphia, and a few well-executed portraits bear his name. His signed work is very scarce and he was possibly chiefly engaged in bank-note work.

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NEAGLE, JOHN B.

Born in England about 1796; died in Philadelphia in 1866. J. B. Neagle is said to have been the son of the English engraver John Neagle, born in 1760, and he was probably a pupil of his father. He came to Philadelphia when quite young, as he engraved, in 1815-18, a portrait of Dr. Caspar Wistar for "Delaplaine's Gallery."

John B. Neagle was a very good line-engraver and produced a considerable number of portraits and book illustrations; his small annual plates, however, represent his best work. Excepting in 1828-35, Neagle was a resident of the city of Philadelphia; and he may have been living in the vicinity of that city in this interval. In the latter part of his life he was engaged almost entirely on bank-note work.

NESMITH, J. H.

In 1805-18 this line-engraver was making illustrations for the encyclopedia published by S. F. Bradford, of Philadelphia. In 1824 his name as engraver is associated with that of J. B. Longacre, and in 1828 Nesmith was working for New Haven publishers.

NEWCOMB, D.

This name as engraver appears upon vignettes on the title-page of books published in Boston, in 1820. Judging from his work Newcomb was probably one of the bank-note engravers then in business in Boston.

NEWMAN, B. P.

Newman was a very good engraver of landscape, working in New York in 1860.

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NEWSAM, ALBERT

Born, deaf and dumb, May 20, 1809, at Steubenville, O.; died near Wilmington, Del., Nov. 20, 1864. Newsam was the son of a boatman and was left an orphan at an early age. He was taken from his guardian by a deaf impostor, who used his budding talent for drawing for personal gain. He was abandoned by this man in Philadelphia, early in 1820, and was taken in charge by the authorities of the newly founded Institute for the Deaf and Dumb of that city, and he was there educated. His natural artistic bent was cultivated by placing him under the tuition of the artists George Catlin and Hugh Bridport.

In 1827 Newsam was apprenticed to Cephas G. Childs to be taught engraving; and two examples of copperplate engraving are known to the compiler signed *A. Newsam, sc. Deaf & Dumb, Childs dir.* These are two good stipple-engravings of "Anna" and "Queen Dido," published in the "Casket" of Philadelphia.

But the addition of a lithographic department to the establishment of Mr. Childs, under the able management of P. S. Duval, opened up a new field of activity peculiarly adapted to the portrait-drawing ability of the young deaf and dumb artist. Newsam, under instructions from Mr. Duval, made rapid progress in the art of drawing upon stone; and as early as 1830 he had produced some excellent lithographic portraits. To this art Newsam devoted the remainder of his professional life, and he became the most noted and prolific lithographic artist of his time.

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NICHOLS, FREDERICK B.

Born in Bridgeport, Conn., Aug. 29, 1824; living there in 1906. Mr. Nichols learned to engrave with the New York firm of Rawdon, Wright, Hatch & Smillie, Mr. Smillie being his chief instructor. He then went into business for himself, and about 1846 he published "Nichols Illustrated New York," with views engraved by himself. In 1848 he invented a process for relief-engraving. Mr. Nichols was a good landscape engraver and did considerable work for the New York publishers; but in 1858 he abandoned engraving with the intention of promoting certain inventions of his own.

In 1865 he went to Nova Scotia, was engaged in mining engineering, and became a professor of chemistry and geology in one of the Canadian colleges, though he continued to make reports upon mining properties. Returning to the United States in 1884, he resumed engraving for one year with William Wellstood, in New York. Mr. Nichols then settled down in the place of his birth, where he is still living at an advanced age.

NORMAN, JOHN

According to the "New England Palladium & Commercial Advertiser," June 10, 1817, John Norman died in Boston, June 8, 1817, "aged 69 years." That he was an Englishman is shown by his advertisement in the "Pennsylvania Journal" of May 11, 1774, which probably notes his first appearance in this country. It is as follows:

"John Norman, Architect and Landscape Engraver, from London. Takes this method to acquaint the Pub-



M. DE LAFAYETTE.

MARQUIS DE LAFAYETTE
ENGRAVED BY
THOMAS CLARKE
OBIT 1800

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lic, that he has taken an Apartment at Mr. Dowey's, Goldsmith, in Front-Street, near the Coffee-House (Philadelphia), where he intends carrying on the said art. Any Gentlemen, who please to favour him with their commands, may depend on having their work carefully and expeditiously executed on the lowest terms and in the best manner.

"N. B. Booksellers, in any part of America, may be supplied with frontispieces of any kind, as reasonable as in England, and great care will be taken to dispatch at the time they are wanted."

The same journal, for Aug. 17, 1774, shows that Norman had taken to himself a partner, and the advertisement enters more into the detail of his business, as follows:

"Norman and Ward. Engravers and Drawing-Masters. Take this method to acquaint the Public that they have opened a shop in Front-Street . . . where they neatly engrave—Shop Bills; Bills of Exchange; Bills of Lading; Bills of Parcels; Maps; Portraits; Landskips; Frontis Pieces; Stone Stamps and Dies; Clock and Watch Gearing; Architecture; Devices for Newspapers, &c. Watch Cases neatly and elegantly ornamented; Plate and all Sorts of Silversmith's Work; Views and Charts; Copper Printing; with many other Things too tedious to mention in an Advertisement . . . They have likewise opened an Evening Drawing School."

The first engraved work of Norman known to the writer is found in "Swan's British Architect, or the Builders Treasury of Stair-cases," published by Robert Bell, in Philadelphia, July 5, 1775. This book was illus-

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trated by 100 plans of stairways, etc. "curiously engraved on Sixty Folio Copper-Plates by John Norman, Architect-Engraver." At nearly the same time, Norman engraved diagrams for "The Prussian Evolutions in Actual Engagements," by Thomas Hanson. Proposals for printing the latter book by subscription were published in the "Pennsylvania Gazette," July 19, 1775.

In 1776 "John Norman, Printseller and Engraver," was located on Second Street, near Spruce Street, Philadelphia; and from that place he announced the publication and sale of "A Map of the Present Seat of War, with the Harbour of New York and Perth-Amboy. Price Two Shillings and Sixpence." He was still engraving in Philadelphia in 1780; but in 1781 he engraved the title and music for "The Psalm-singer's Amusement," published in Boston, and he was then living in the latter city. For the Boston edition of "An Impartial History of the War, etc.," 1782, Norman engraved his well-known series of portraits; and in November, 1783, Norman & White issued the first number of the "Boston Magazine," published under the auspices of a "Society for compiling a Magazine in the Town of Boston," and illustrated by plates engraved by Norman. Owing to some disagreement with members of the Society Norman's connection with the publication ceased in July, 1784. He then seemingly went into the book-publishing business on his own account, and Dr. Samuel A. Green credits him with publishing the first Boston directory of 1789. Of his later life very little is known, other than that he was engraving for New York publishers as late as 1811.

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As an engraver Norman's earlier work was exceedingly crude, and a number of his plates are more or less modified copies of English originals. Some few of his later plates show decided improvement. His chief claim to fame is the fact that he was probably the first engraver in America to attempt a portrait of Washington, about 1779. William Dunlap's assertion that Norman was a pupil of Sir Godfrey Kneller is met by the fact that Sir Godfrey died in 1723, many years before Norman was born.

O'BRIEN, R.

This portrait-engraver worked for many years for the New York engraver A. H. Ritchie.

O'NEILL, JOHN A.

Born in New Jersey, and as an engraver he worked chiefly in the city of New York, engraving portraits and historical subjects. During the Cleveland administration, O'Neill was chief engraver to the Treasury Department at Washington, D. C. In 1876 he was mayor of Hoboken, N. J.

OAKLEY, F. F.

About 1860 Oakley was engraving vignettes in line, at 204 Washington St., Boston. His work is very good, though very few signed plates have been seen, and he was probably a bank-note engraver.

OERTEL, JOHANNES ADAM

Born in Furth, near Nuremberg, Germany, Nov. 3, 1823; living in 1901. Oertel was apprenticed to J. M.

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E. Muller, a well-known engraver of Nuremberg, and remained with him until his twenty-fifth year, thoroughly mastering the art of engraving. He then studied art at Munich, under Peter von Cornelius, Schwanthaler, and Kaulbach; but as a result of the German revolution of 1848 he came to America and settled in Newark, N. J. He at first tried painting and then resorted to engraving, doing much work for the bank-note companies. He finally attained success with his pictures of army life done from studies made in Virginia during the Civil War. In 1867 he was made a deacon in the Episcopal Church at Westerly, R. I.; and a few years later he was ordained to the priesthood at his parish church in Lenior, N. C. He was rector of a number of churches and was professor in an art school in St. Louis for two years. About 1857 he assisted in decorating the Capitol at Washington.

OKEY, SAMUEL

John Chaloner Smith, in his "British Mezzotints," says that Samuel Okey, an engraver in mezzotint, was awarded premiums, in 1765 and 1767, by the London Society of Arts, presumedly for his engravings.

Soon after the date mentioned Samuel Okey must have sailed for America. In 1773, '74 and '75 he was engraving and publishing portraits in mezzotint in Newport, R. I., his business partner being Charles Reak.

ORMSBY, WATERMAN LILLY

Born in Hampton, Windham Co., Conn., in 1809; died in Brooklyn, N. Y., Nov. 1, 1883. Ormsby was a student in the National Academy of Design in 1829; and

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though his preceptor in engraving is unknown, he was engraving over his own name in Albany, N. Y., at an early date; he was also engraving for Carter, Andrews & Co., of Lancaster, Mass. Being of a decided mechanical bent of mind he invented a ruling-machine, a transfer-press, and a "grammagraph," a device for engraving on steel directly from medals, medallions, etc.; this latter machine, or a modification of it, was called a "pantograph." With these machines he produced much work. Ormsby was a very excellent line-engraver and was one of the founders of the Continental Bank Note Co., of New York; and in 1852 he published "Ormsby's Bank-Note Engraving." It is claimed that he assisted S. F. B. Morse and Henry A. Munson in the invention of the Morse alphabet.

OSBORN, M.

This stipple-engraver of portraits was working in Baltimore, Md., in 1812. In 1820 Osborn was located in Philadelphia.

OSBORN, MILO

In 1836 this very clever line-engraver of portraits and landscape was employed in New York; he was later working for Philadelphia magazines. One of his contemporaries says that he became dissipated and disappeared.

OSTRANDER, P.

This man was a landscape engraver working in New York, and then in Cincinnati, O., in 1850-55.

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OTIS, BASS

Born in Massachusetts in 1784; died in Philadelphia, Nov. 30, 1861. Otis was apprenticed to a scythe-maker in his early youth; he is supposed to have taught himself to draw and to paint, and in 1808 he was painting portraits in New York. In 1812 he opened a studio in Philadelphia and lived there for the remainder of his life, devoting himself almost solely to portrait work.

As an engraver he made a few attempts at portraits in aquatint, sometimes helped out by stipple; the best of these efforts is his portrait of Rev. Abner Kneeland, published in 1818. He also experimented in lithography, and made the first lithographic prints in the United States; these were published in the "Analectic Magazine," for July, 1819. In 1815 he invented a "perspective protractor," which was highly commended by Sully, Birch, Lawson, Tiebout, and others. Bass Otis was married to Miss Susan Pierie, of Philadelphia.

Two rare but artistically engraved mezzotints are known, both engraved after paintings by Bass Otis, but unsigned by the engraver. The manner in which the plates have been prepared for the engraver would indicate the work of a novice in the art, and they may possibly be further "experiments" by Otis himself.

OURDAN, JOSEPH JAMES PROSPER

Born in Marseilles, France, March, 1803; died in Washington, D. C., Oct. 25, 1874. Jos. J. P. Ourdan came to New York in 1821; removed later to Philadelphia; and having been taught to engrave by his son, Joseph P. Ourdan, he became an expert letter engraver.

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In this capacity he was employed by the U. S. Treasury Department, at Washington, from 1866 until his death.

OURDAN, JOSEPH PROSPER

Born in New York City, Feb. 16, 1828; died in Washington, D. C., May 10, 1881. Joseph P. Ourdan was the son of the above, and served his apprenticeship as an engraver with W. L. Ormsby, of New York. Over his own name he engraved in line some good portraits and illustrative works for the book publishers; and the firm of Packard & Ourdan produced portraits in mezzotint. But he early became interested in bank-note work and was in the employ of the Continental and the National bank-note companies, of New York, and the American Bank Note Company, of Philadelphia. Ourdan then entered the service of the Treasury Department in Washington and in time became the chief of the Bureau of Engraving and Printing. While in this bureau he engraved the portraits of a number of persons notable during the Civil War; including among these the head of S. P. Chase on the one-dollar bill, and the head of L. P. Skinner on the fractional currency. He engraved other admirable portraits for the bank-note companies.

OURDAN, VINCENT LE COMTE

Born in Brooklyn, N. Y., in 1855. He served his apprenticeship as an engraver with the Columbian Bank Note Company, of Washington, D. C., from 1875 to 1878; for a time he was employed in the Bureau of Engraving and Printing, and then returned to the Columbian Company and was with this company until it went

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out of business. In 1882 Mr. Ourdan went to the U. S. Hydrographic Office, in Washington, and he there created the Mechanical Engraving Department. He invented six separate machines for mechanically performing much of the work upon maps and charts that had previously been done by hand, and thus more than trebled the output in a given time. Mr. Ourdan was the chief of this department until 1901, when he resigned under an engagement to install a complete set of his machines in the Japanese Hydrographic Office, and to instruct the Japanese in the art of both hand and machine engraving.

PAGE, WILLIAM

Born in Albany, N. Y., Jan. 23, 1811; died in Tottenville, Staten Island, N. Y., Oct. 1, 1885. William Page commenced the study of law in New York, but soon abandoned this profession for art, and became a pupil of James Herring and S. F. B. Morse. But he again changed his mind and studied theology for two years at Amherst and Andover. He left these institutions and resumed painting in Albany and New York, and thereafter he adhered to the palette, and became president of the National Academy of Design in 1871-73. His ventures in engraving were made as early as 1834; and he then engraved in mezzotint a very excellent quarto portrait of Rev. James Milnor. He engraved about the same time a mezzotint portrait of Edwin Forrest, which Dunlap pronounced "the best specimen of that art produced by an American."



JAMES A. BAYARD
ENGRAVED BY
CHARLES B. J. F. DE ST. MEMIN
1770-1852

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PALMER, J.

A number of large and fairly well-executed Bible illustrations, published in New York in 1826, are signed *J. Palmer, Sc.*

PAPPRILL, HENRY

This engraver in aquatint produced at least two very large plates. One shows New York as seen from Governor's Island; and the other is a most interesting and detailed view over the city from the steeple of St. Paul's Church. The first was engraved from a sketch made by F. Catherwood, and the other from a drawing by J. W. Hill. These plates were published in New York in 1849, and the view from St. Paul's steeple was reissued in 1855 with many changes in the buildings shown. There were also several editions of the other plate.

PAQUET, ANTHONY C.

Born in Hamburg, Germany, in 1814; died in 1882. Paquet came to the United States in 1848 and found employment here as a die-sinker. From 1857 until 1864 he was assistant engraver of the U. S. Mint at Philadelphia. Among others he engraved the dies for medals of Buchanan, Everett, Grant, and Johnson.

PARADISE, JOHN WESLEY

Born in New Jersey in 1809; died in New York Aug. 17, 1862. John W. Paradise was the son of John Paradise, an American portrait-painter who was born in 1783 and died in 1834. The son was a pupil of A. B. Durand and in time became an admirable line-engraver of por-

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traits. He was one of the founders of the National Academy in 1826. Later in life John W. Paradise was chiefly employed as a bank-note engraver, and he was working in this branch of his profession up to the time of his death.

PARKER, CHARLES H.

Born in Salem, Mass., about 1795; died in Philadelphia in 1819. Parker was a pupil of Gideon Fairman; worked in Europe for a time, and about 1812 he was in business as an engraver in Philadelphia. He is referred to as the "best engraver of script, maps and ornament of his time." He was the engraver of the beautiful script on the title-page of the "Analectic Magazine," of Philadelphia, and did considerable work of this character.

PARKER, GEORGE

Born in England and was engraving excellent stipple portraits in London in December, 1832. He came to the United States, about 1834, to work for Longacre & Herring on the "National Portrait Gallery" plates, and he seemingly remained continuously in this country until his death, which occurred about 1868. Parker engraved a considerable number of good portraits.

PARKYNS, GEORGE ISHAM

This English artist and designer for engravers came to Philadelphia about 1795. His only known print is a large and good aquatint view of Mount Vernon. He is said to have been employed by T. B. Freeman, the Philadelphia publisher of books and prints.

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PAUL, E.

The only known print of this man is a large and excellent mezzotint portrait of Henry Clay, published by R. A. Bachia, New York, 1855. This print is signed *Eng'd by E. Paul.*

PEABODY, M. M.

The earliest plate by this engraver seen by the compiler is a very large and very crudely executed engraving of "The Unjust Sentence of the Jews against Jesus Christ the Saviour of the World." This print was engraved and published in 1823, without noting the place of publication; but in 1835 M. M. Peabody was located in Utica, N. Y., and engraved maps in line and general book illustrations in stipple in that town. A few portraits, signed M. Peabody, were probably the work of the above.

PEALE, CHARLES WILSON

Born in Charlestown, Md., April 16, 1741; died in Philadelphia, Feb. 22, 1827. Peale is said to have been apprenticed to a saddler in Annapolis, Md.; but he went to Boston to study art, and in 1768-69 he is credited with having received some instruction from J. S. Copley in that city. About this time he went to London with letters to Benjamin West and received some encouragement from him. In London Peale learned to paint miniatures, to engrave in mezzotint, to mold in wax, and to work in plaster.

He returned to Annapolis; but was in Philadelphia in

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1775, and at once took an active part in the Revolution and in State politics. He was a captain of volunteers at the Battle of Trenton, and he represented Philadelphia in the Pennsylvania Legislature of 1779. While in the army, and afterward, Peale painted the portraits of a large number of men prominent at that time in military affairs, besides doing much work in ordinary portrait-painting.

Peale was deeply interested in the study of natural history; and the finding of the remains of a "mammoth" in Ulster Co., N. Y., practically induced him to establish in Philadelphia his once famous Museum, opened to the public in 1802. To this institution he devoted the remainder of his life.

As an engraver in mezzotint Peale did good work; though his plates are few and very scarce.

PEASE, JOSEPH IVES

Born in Norfolk, Conn., Aug. 9, 1809; died at Twin Lakes, near Salisbury, Conn., July 2, 1883. In his early youth Pease showed very considerable mechanical ability, and among other things he designed and built a power-loom and also invented a propeller for boats. He finally became an apprentice with the Hartford engraver Oliver Pelton, and remained with him until 1830. In 1835 Pease located himself in Philadelphia and engraved portraits for the National Portrait Gallery and did a considerable amount of work for the *Annals*; these small plates are the best examples of his skill as an engraver in line. In 1848 he went to Stockbridge, Mass., and finally settled on the farm where he died. He prac-

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tically devoted the later portion of his life to bank-note engraving.

PEASE, RICHARD H.

Was an engraver of landscape working in New York and in Albany about 1857.

PEASLEY, A. M.

Was a map engraver working at Newburyport, Mass., in 1804. Examples of his work are to be found in "The American Coast Pilot," by Capt. Lawrence Furlong, printed for Ed. M. Blount, Boston. He also engraved at least one portrait—that of Saurin—executed in line combined with roulette work.

PEKENINO, MICHELE

About all that we know of Pekenino is to be gathered from Italian inscriptions and varied signatures on his prints. On his portrait of A. B. Durand, engraved in New York in 1820, Michele Pekenino calls himself an architect, "a native of Sallassa Contrada, in the vicinity of Cortereggio, a land lying at the foot of the Alps on the banks of the river Baltea." On another print, of 1821, he styles himself "architect, designer and engraver"; and on the portrait of Pekenino engraved by A. B. Durand the latter calls him a "pen-designer," and adds that "None but Nature taught him." On a small portrait of Bolivar, Pekenino signs his name as "Il Canavasano del. e sc."; and he dedicates another print to the friends of "St. Giorgio Canavese in Piemonte." When he added a border and relettered and issued his

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portrait of Durand as a portrait of the Liberator, Bolivar, he employed the fictitious signature of "St. Giorgio Sc."

From all of this we gather that Pekenino was probably an architectural draftsman and later an engraver in the stipple manner, and that he was a native of a small village in Piedmont. Diligent search has failed to exactly locate Sallassa Contrada; but enough is known to place it on the Dora Baltea River, somewhere between the towns of Biella and Aosta, and about fifty miles due north of Turin. The use of the terms "Il Canavasano" and "Canavese" is doubtless due to the fact that this district is called La Canavese, and is devoted to hemp-growing. The occurrence of the letter "k" in Pekenino makes it a very unusual Italian name; and there is just a suspicion that it was an assumed name, and that St. Giorgio was his real family name.

Michele Pekenino appears in New York in 1820, and his latest prints are dated in 1822, so that his stay here was a comparatively short one; though he engraved about thirty plates while in the United States. He was located in Philadelphia in 1821-22. That he was an intimate friend of A. B. Durand is shown by each engraving the other's portrait and adding very friendly inscriptions. But Dunlap's story that Durand taught Pekenino to engrave is very dubious, to say the least. Durand was a line-engraver; and Pekenino's portrait of Durand, done evidently soon after his arrival in New York, is executed in stipple and is a most excellent piece of work, showing the touch of a master rather than that of an apprentice.

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Nagler, in his "Kunstler-Lexicon," refers to a "Pekenino," a copperplate engraver, and "probably a pupil of Longhi." But Nagler seems to base this statement upon the only print by Pekenino seen by him—"a good copy of Longhi's engraving of Raphael's *Sposalizio*." This is doubtless the Michele Pekenino here noted, and the print referred to may have been engraved after he left the United States.

As before mentioned, Pekenino engraved about thirty plates for American publishers. These are delicately done, are unusually small in size, and in the majority of them the portrait is inclosed in an ornamented and suspended frame. He evidently retained the Durand plate; as, probably under financial stress, he added a ruled rectangle to the oval portrait of Durand—without changing the portrait, however. This altered plate he relettered "Bolivar, General y Presidente de la Republica de Colombia," with fictitious signatures for painter and engraver, and he probably sold impressions as portraits of the then popular Liberator. Nothing is known of Pekenino after his departure from the United States in 1822.

PELHAM, HENRY

Born in Boston, Feb. 14, 1749; accidentally drowned in Ireland in 1806. Henry Pelham was the son of Peter Pelham and his second wife, Mary Singleton Copley; he was thus the half-brother of John Singleton Copley.

The late Wm. H. Whitmore says that Henry Pelham certainly engraved a picture of "The Finding of Moses," but he neither describes the print nor does he

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give his authority. The late Paul Leicester Ford also prints a letter of March 29, 1770, from H. Pelham to "Mr. Paul Revere," in which he says: "When I heard that you was cutting a plate of the late Murder, I thought it impossible as I knew you was not capable of doing it unless you copied it from mine, etc." In another letter to Charles Pelham, written May 1, 1770, Henry Pelham says: "Inclosed I send you two of my prints of the late Massacre."

No such prints by Pelham are known. But several water-color copies of the Massacre picture have been preserved, which are exactly the same in design as the Revere plate, but much superior to it in the details and in the expression of the faces. Some claim that these water-colors are the work of Henry Pelham, and are the "prints" referred to, and that Revere used one of these as the original of his plate, and hence the complaint of Pelham to Revere.

PELHAM, PETER

Born in England; buried in Boston, Mass., on Dec. 14, 1751. The late Mr. Wm. H. Whitmore published in Boston, in 1867, notes concerning Peter Pelham, which corrected a number of errors into which previous biographers had fallen. According to these notes, Peter Pelham was living in London in 1722; as his son Peter was baptized at St. Paul, Covent Garden, Dec. 17, 1721, and his son Charles was baptized at the same place, Dec. 9, 1722. He was engraving in London, at least, until 1725.

He arrived in Boston prior to 1727, as in that year he



Rev. JONATHAN EDWARDS, D.D.

PRESIDENT OF UNION COLLEGE.

REV. JONATHAN EDWARDS

ENGRAVED BY

ABNER REED

1771-1866

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painted, engraved, and published a portrait of Cotton Mather. His son William was baptized in Boston, Feb. 22, 1729; and the Boston newspapers show that he was painting, engraving, and teaching school in that city in the period 1734-48. His first wife, Mary Pelham, having died in Boston on May 22, 1748, he married Mrs. Mary Singleton Copley, the widow of Richard Copley and the mother of the American artist John Singleton Copley, who was born July 3, 1737. The records of Trinity Church, Boston, show that Peter Pelham died some time in December, 1751, as he was buried on Dec. 14, 1751.

Pelham's widow died in May, 1789, leaving as her executor her "good friend Charles Pelham, of Newton." By his second wife, Peter Pelham left a son, Henry Pelham, born Feb. 14, 1749. This Henry Pelham made surveys for a map of Boston published in London in 1777. He later went to Ireland; became agent for the Kerry estates of Lord Landsdowne, and was accidentally drowned in 1806.

The blunders of various biographers of Pelham are pointed out by John Chaloner Smith, in his "British Mezzotinto Portraits." Redgrave says that he was born in 1648 and died in 1738; whereas his first dated prints were published in 1721, and he really died in 1751. Other biographers place his death at about the time he disappeared from London.

Pelham's marriage to the mother of John Singleton Copley also disposes of a common statement that Copley was a self-taught artist. It is more than probable that Pelham instructed his stepson in drawing, painting, and

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engraving; and at least one mezzotint portrait done by Copley would bear out this conclusion.

Peter Pelham was a good engraver of portraits in mezzotint and was the first of record to practise that branch of the engraver's art in an American Colony. His plates are scarce and are very highly prized by collectors of early American engravings.

PELTON, OLIVER

Born in Portland, Conn., Aug. 15, 1799; was living in Hartford, Conn., in 1860. Pelton was first a pupil and then a partner of Abner Reed, in Hartford. In 1827 he was established as an engraver in Boston; and in 1836 he was engaged in the bank-note business in Boston with W. D. Terry, as Pelton & Terry.

Pelton was a fairly good line-engraver of portraits, and he also engraved some small plates for the *Annals*.

PERINE, GEORGE EDWARD

Born in South Orange, Essex Co., N. J., July 9, 1837; died in Brooklyn, N. Y., Feb. 3, 1885. Mr. Perine was of Huguenot and Dutch descent, his ancestors having settled on Staten Island and in Ulster County prior to the Revolution. On May 25, 1852, he commenced engraving under Thomas Doney, of New York, and in 1856-58 he was with W. W. Rice, an excellent line and bank-note engraver of Scotch Plains. During this time and before he was nineteen years old, he engraved in mezzotint his large plate of "The Signing of the Compact in the Cabin of the Mayflower." In 1858-60 Mr. Perine was in the employ of New York engravers, and

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in the latter year he began engraving on his own account and established, in time, an extensive and very successful business in New York City. Portrait engraving formed the chief part of his work; and while he employed many engravers in his establishment he is said to have finished every plate himself.

PERKINS, E. G.

A line portrait of no particular merit, published by Samuel W. Wheeler, of Providence, R. I., in 1831, is signed *E. G. Perkins, Sc.*

PERKINS, JACOB

Born in Newburyport, Mass., July 9, 1766; died in London, England, July 30, 1849. Perkins is not known to have been, himself, an engraver upon copperplate, but his influence upon the development of bank-note engraving was so marked that he deserves mention among engravers. As a silversmith in his native town he made the dies for the Massachusetts copper coinage of 1787, and he was early prominent as an inventor of machines for various purposes. In 1810 he found means for the important substitution of steel for copper plates in engraving bank-notes, thus greatly prolonging the life of the plate. Perkins at that time was located in Newburyport, Mass., associated with Gideon Fairman; and in 1810 the firm of Perkins & Fairman published "Perkins & Fairman's Running Hand. Stereographic Copies. Patent Steel Plates." This was a copy-book, and was probably the first publication in this country using the steel plates.

In 1814 Perkins came to Philadelphia, and as a mem-

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ber of the firm of Murray, Draper, Fairman & Co., he made further and valuable improvements in the processes for manufacturing bank-notes. In 1818, with Fairman, Asa Spencer, and others, Perkins went to England to compete for the prize offered for a method of preventing forgery of bank-notes. As a result of this effort the firm of Perkins & Heath was organized in London for the production of bank-notes, etc., by the "Patent Hardened Steel Process." While in London, Perkins perfected his process for transferring engravings from one steel plate to another; and among other devices, at that time, he invented a steam-gun and an improved steam-engine.

PERKINS, JOSEPH

Born in Unity, N. H., Aug. 19, 1788; died in New York City, April 27, 1842. Joseph Perkins graduated from Williams College in 1814; in 1818 he went to Philadelphia and there learned script engraving. He established himself in business in that city; but in 1825 he removed to New York and with A. B. Durand became a member of the bank-note engraving firm of Durand, Perkins & Co. When Mr. Durand abandoned engraving for painting, Joseph Perkins continued in business as a script engraver, with an office at No. 4 John Street, New York.

PHILLIBROWNE, THOMAS

Born in London and is said to have been a pupil of the Findens in that city. He was engraving admirable portraits in pure line in London in 1834; and came to the United States prior to 1851, as in that year he en-

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graved a full-length portrait of Louis Kossuth for Boston publishers. He was working upon illustrations to Cooper's works, in New York, as late as 1860. Mr. Alfred Jones says that Phillibrowne was a very eccentric character, peculiar in appearance; and he claimed that his personal friend Hablot Knight Brown, or "Phiz," had used him as a model for the familiar "Mr. Pickwick" in his original illustrations to that story of Dickens.

PHILLIPS, CHARLES

This excellent engraver of portraits in stipple was located in New York in 1842, and was an Englishman by birth. Very little work is signed by him; and it is said that he went into the employ of the Government at Washington, D. C.

PICART, B.

This apparently fictitious signature, either as designer or engraver, is signed to a large and poorly engraved plate published by H. D. Robinson, New York, seemingly about 1800. The print is entitled "Church and State," and is a caricature dealing with the doctrines of Thomas Paine.

PIERPONT, BENJAMIN, JR.

Pierpont engraved upon copper the music and words of "The Singing Masters Assistant; or Key to Practical Music. By William Billings, Author of the New England Psalm-Singer, etc. Boston, (New England). Printed by Draper and Folsom, 1778."

This singing-book is an oblong quarto, and on the last

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page of music the engraver signs himself as *Engrav'd by Benj^a Pierpont Jun^r Roxbury, 1778.*

In writing concerning engravers upon silver-plate, the late Samuel Davis, of Plymouth, Mass., mentions among other engravers of this class, one "Pierpont," who was working in New England about 1770. This may be the engraver of the above music.

PIGGOT, ROBERT

Born in New York City, May 20, 1795; died in Sykesville, Md., July 23, 1887. Piggot was a pupil of David Edwin, in Philadelphia, and at the termination of his apprenticeship he associated himself in business with his fellow apprentice Charles Goodman. This firm of Goodman & Piggot produced a considerable number of good stipple portraits for the magazines of the period.

Piggot, however, soon abandoned engraving for the church, and on Nov. 30, 1823, he was ordained a priest in the Protestant Episcopal Church by Bishop White. He held several charges in Pennsylvania and Maryland, and about 1856 he was "Professor of graphics and the fine arts" in the Newton University of Baltimore, Md. In 1869 he was called to Sykesville, Md., and he was rector of Holy Trinity parish of that place until his death.

He continued to engrave for some time after he entered upon holy orders, as we find several portrait plates signed *Rev. Robert Piggot, Sculp't.*

PLATT, H.

A well-executed stipple portrait of Samuel Thomson, Botanist, is prefixed to his "New Guide to Health," Bos-

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ton, 1832. This plate is simply signed *H. Platt*; and while this signature is assumed to be that of the engraver, it may also indicate the painter. No other engraved work of Platt is known to the writer.

PLOCHER, JACOB J.

This landscape engraver died in Philadelphia, Dec. 27, 1820. From 1815 to 1818 Plocher had an engraving establishment in that city in the Shakspeare Building; but before this date he did considerable work for the encyclopedia published by S. F. Bradford, Philadelphia, 1808-11. He engraved at least one meritorious large plate, a view of the Upper Ferry bridge over the Schuylkill River, Philadelphia.

POLLOCK, T.

In 1839 Pollock was engraving portraits in line in Providence, R. I. He was later apparently a member of the New York engraving firm of Pollock & Doty.

PORTER, J. T.

In 1815 this mediocre line-engraver of historical plates signed himself as of Middletown, Conn. The only plates found are in the "Narrative of John R. Jewett," etc., published by Loomis & Richards, Middletown, Conn., 1815.

POSSELWHITE, GEORGE W.

Born in England about 1822; living in New York in 1899. Posselwhite was an admirable engraver of landscape and subject plates. He came to the United States

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about 1850 and was largely employed in New York and Philadelphia.

POUPARD, JAMES

In the "Pennsylvania Gazette," Philadelphia, Dec. 9, 1772, this engraver advertises as follows:

"James Poupard, Engraver, Jeweller and Goldsmith. From London. Begs Leave to inform the Public, that he hath opened Shop, in Front-street, two doors from Chesnut-street, on the bank side; where he intends to follow his business, in its several branches. Makes and Sells all sorts of Jeweller's and Goldsmith's work in general in the neatest and newest fashions, and at the most reasonable rates; engraves all sorts of silver and copper plates; also arms, crests, cyphers, &c. on seals, in gold, silver, copper or steel; likewise makes and engraves mourning rings, with the utmost expedition; also tips, in the neatest manner, in gold or silver. He gives the utmost value for old gold and silver."

The earliest engraving by Poupard of which we have any note is mentioned in the "Gazette" of June 29, 1774. James Humphreys, Jr., announces the publication of "The Search after Happiness, a Pastoral Drama, by Miss More, (Embellished with an elegant Copperplate Frontispiece, engraved by James Poupard, of this City)." This print has not been seen by the writer; and Mr. Hildeburn, in his "Issues of the Press of Pennsylvania," notes this work of Hannah More, but he makes no mention of the frontispiece.

But in 1775 Poupard engraved the portrait of Dr. Goldsmith for the "Pennsylvania Magazine"; in 1788—



GEN.^l PINCKNEY.

GEN. CHARLES C. PINCKNEY
ENGRAVED BY
ALEXANDER ANDERSON
1775-1870

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89 he was engraving diagrams, etc., for the "Transactions of the American Philosophical Society"; and as a "seal and die engraver" his name appears continuously in the Philadelphia directories for 1793-1807, inclusive.

Poupard then removed to New York, and was engraving on wood for New York publishers in 1814. A fairly well-executed portrait of John Wesley may be ascribed to this latter period.

Westcott, in his "History of Philadelphia," says that Poupard was at one time an actor, and came to Philadelphia from the Island of Martinique. He further says that he married in this country a woman of strong religious principles, "inclined to the Methodist connection." Poupard, as a consequence, conducted himself with a fitting gravity in his own home; but he is accused of leading a somewhat riotous life when away from home and in congenial company.

PRICE, GEORGE

Born in England in 1826. This landscape engraver was a pupil of the Findens, in London. Price came to the United States in 1853, did considerable work here, and returned to England in 1864.

PRUD'HOMME, JOHN FRANCIS EUGENE

Born in the Island of St. Thomas, West Indies, Oct. 4, 1800; living in Georgetown, D. C., in 1888. His parents came to the United States in 1807 and settled in New York in 1809. About 1814 Prud'homme was apprenticed to his brother-in-law Thomas Gimbrede to learn engraving, and was engraving over his own name

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in New York in 1821. He became a reputable engraver of portraits in stipple, though his best work is represented by his small plates executed for the *Annals*, about 1839. Among these "The Velvet Hat" and "Friar Puck" are to be especially admired. In 1852 Prud'homme became interested in bank-note work, and from 1869 to 1885 he was employed by the Treasury Department at Washington, D. C. Prud'homme was made an Academician of the National Academy of Design in 1846, and in 1834-53 he was the curator of the Academy.

PUNDERSON, L. S.

This excellent engraver of portraits in stipple was working in New York in 1850-55.

PURSELL, HENRY

In the "New York Mercury," May 29, 1775, Henry Pursell advertises that he has removed "from Broadway to Dock Street, near the Old Coffee House, where he carries on the engraving Business in its different branches, viz., Copperplates of all kinds, Arms, crests, cyphers, etc., on plate. Ditto on watches. Ditto on seals of any metals. Types, Free Mason Medals. Gun furniture, Harness ditto, Cyphers, etc., on whips. Mourning rings. Door plates, Dog Collars, etc."

This advertisement well exhibits the varied character of the engraver's work of that period. Pursell also probably engraved in wood; as the English coat of arms included in the head-line of Rivington's "Royal Gazette," New York, 1780, is signed *H. P.* In May, 1785, the Comptroller-General of Pennsylvania approved the bill

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of "Henry D. Pursell" for engraving borders for the "New Emission Money" of that State. This is very probably the Pursell mentioned above.

Another and perhaps a later Pursell engraved in line a view of "Washington College in the State of Maryland." This print is signed *Pursell sculpt.* This is a fairly well-executed line-engraving (7.1×11.10 ins.) and is an old plate; but it can not be positively stated that it is the work of the Henry Pursell of 1775.

QUARRÉ, F.

F. Quarré was a lamp-shade manufacturer located in Philadelphia in 1850, and possibly earlier. The only engraved work of this man seen by the compiler is an oval of a very good imitation of lace, printed in white on a brown ground. In the center of this oval is an embossed view of New York, seemingly taken from Hoboken. Below this view is the word "New York" in white on the brown ground. This view was used as a magazine illustration.

RADCLIFFE, C.

Was a stipple-engraver of portraits and vignettes located in Philadelphia as early as 1805.

RALPH, W.

Ralph was a line-engraver of views, etc., of little merit. He was working in Philadelphia in 1794–1808, and engraved at least one plate for the "New York Magazine."

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RAWDON, FREEMAN

Born in Tolland, Conn., in 1804; was living in New York in 1860. Freeman Rawdon was a pupil of his brother Ralph Rawdon, an engraver, then of Albany, N. Y. In 1828 he was the Rawdon of the New York engraving firm of Rawdon, Wright & Co., and Rawdon, Wright & Hatch, and other combinations of a later date. These firms conducted an extensive business in general and bank-note engraving, and employed many engravers. Freeman Rawdon signed very little work.

RAWDON, RALPH

In 1813 Ralph Rawdon was engraving in a very crude manner in Cheshire, Conn.; he was associated in this work with Thomas Kensett, the father of the American artist. About 1816 Rawdon removed to Albany, N. Y., where he engraved stipple portraits over his own name, and with his brother and with A. Willard he was in the bank-note and general engraving business in that city.

REASON, PHILIP H.

This very clever engraver of portraits in stipple was a negro, educated and apprenticed to an engraver by certain members of the antislavery party in New York City. He engraved a few good portraits; but the race prejudice was too strong for him and he was compelled to abandon engraving for other employment early in the fifties.

REED, ABNER

Born at East Windsor, Conn., in 1771; died in 1866; and was apparently engraving in Lansingburg from

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1794 to 1797, and was in New York as early as 1797. In 1803–08 he was working in Hartford, Conn., and was probably a member of the Graphic Company, of that place. Abner Reed was a stipple-engraver of portraits, and is referred to as the preceptor of the engravers Willard, Pelton, Daggett, Barber, and John Cheney. The firm of Reed & Scoles also produced portraits in stipple; and a few line views of scenes in the War of 1812, signed *Reed, Sc.* may be ascribed to him.

Abner Reed was one of the earliest bank-note engravers in this country. He engraved in 1792 the first notes of the Hartford Bank, the second oldest bank in New England, and he produced a very considerable quantity of excellent work of this class.

REICH, JOHN

In 1806 John Reich was a die-sinker of considerable merit; and he was frequently employed by Robert Scot, engraver of the U. S. Mint in Philadelphia, to prepare the dies for National coin. He engraved the dies for several fine medals, including Washington, after Stuart; Franklin, from the Houdon bust; a Peace medal of 1783, and a tripoli medal presented to Com. Edward Preble in 1806. The Washington medal, after Stuart's head, is advertised as issued in Philadelphia, Oct. 9, 1806, "in commemoration of the retirement of Washington." The medal is described in "Poulson's Advertiser" as being struck in silver and bearing the following inscriptions: "*Face*, A Head of Washington as President. Inscription—G. Washington. Pre. Unit. Sts. *Reverse*. The ensigns of authority (civil and military) deposited,

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in laurels, upon the tablet of the United States. Inscription. Commis. Resigned: Presidency Relinquished. 1797." The announcement is further made that the dies were executed by "the celebrated Artist John Reich; the likeness from a drawing of Stuart sketched on purpose." Dunlap says that in consequence of ill health, Reich abandoned work and "went West."

John Reich was one of the founders of the Society of Artists, organized in Philadelphia in 1810, and is entered on the list of Fellows of the Society as "die-sinker at the United States Mint."

REICHE, F.

This German engraver was executing crude line work in Philadelphia in 1795. He was engraving portraits on wood in 1800.

REVERE, PAUL

Born in Boston, Mass., Jan. 1, 1735; died there May 10, 1818. The father of Paul Revere came from the Island of Guernsey and established himself in Boston as a goldsmith. In this business the son was trained and there learned to engrave upon silver-plate.

Aside from some possible book-plates, his prominent engraved plates may be noted as follows: A portrait of Jonathan Mahew; The Repeal of the Stamp Act (1766); the caricature of the seventeen Rescindors and the Landing of the British Troops (1768); and his famous Boston Massacre, of 1770. For the "Royal American Magazine" of 1774-75, Revere engraved a number of plates.

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His work is exceedingly crude in execution and is only valuable for its historical interest.

The career of Paul Revere as a patriot is too well known to be mentioned here.

REYNOLDS, THOMAS

In the "New York Daily Advertiser," Jan. 2, 1786, Thomas Reynolds advertises that he has established a "seal manufactory" in Philadelphia: where he engraves on stone arms, crests and cyphers; searches out family arms, descents, etc.; and he likewise cuts on brass all sorts of state and public seals.

RICE, E. A.

This portrait engraver in mezzotint was working for Baltimore engravers about 1845.

RICE, JAMES R.

Born in Syracuse, N. Y., in 1824; and studied engraving under his brother W. W. Rice, of Rawdon, Wright, Hatch & Co., of New York. He removed to Philadelphia in 1851, and as late as 1876 he was engraving portraits there in connection with J. Earle.

RICE, W. W.

As mentioned above this very good line-engraver of portraits and subject plates was a member of the firm of Rawdon, Wright, Hatch & Co., of New York, in 1846; and he was engraving over his own name as late as 1860.

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RICHARDSON, S.

This man was a book-plate engraver apparently working about 1795, but with no indication of locality. The one known example represents a woman with left hand on an anchor, with ships in the distance. In the base is a blank tablet surmounted by an urn. On the tablet is written in ink "I. H. Swale, 1795." The plate is signed *S. Richardson Sculpsit*.

RIDGWAY, W.

This excellent engraver of historical subjects in line was working in New York in 1854 in connection with Wm. Wellstood, and was engraving for New York publishers at a much later date.

RILEY, —

This name, as "Riley, Engraver," is signed to poorly engraved music and words published by J. & M. Paff, Nos. 2 and 3, City Hotel, Broadway, New York. The seeming date is about 1800.

RITCHIE, ALEXANDER HAY

Born in Glasgow, Scotland, Jan. 14, 1822; was living in Brooklyn, N. Y., in 1888. Ritchie studied drawing in Edinburgh under Sir Wm. Allan, and he came to New York in 1841. He apparently learned to engrave after he reached this country; but he ultimately established an extensive general engraving business in New York; his earlier prints being issued about 1847. Ritchie himself was a very clever engraver of portraits in mezzotint, and it is claimed that he finished every plate that went out of

Surely my eyes do not deceive me... It certainly must be a *DOLLAR*! —
 I declare I have not seen such a thing since I sold the last I had in my
 Vaults at 18 per Cent premium — If thou art a real *DOLLAR*
 do drop in my till and let me hear thee Chink — As I have
 been swed for payment of part of my notes in Specie I
 must collect some to pay them for quietness sake or the
 game would be up at once —



STEPHEN
 GRASPALL.
 Banker & Shaver.
 Paper Wholesale
 &
 Retail

NB — No foreign Bank
 notes taken on
 Deposit except such
 as are about 5
 per cent above
 Par —

W. Charles Del et Sculp

THE GHOST of a *DOLLAR* or the *BANKERS SURPRIZE*

STEPHEN GIRARD
 ENGRAVED BY
 WILLIAM CHARLES
 OBIT 1820

BIOGRAPHICAL SKETCHES

his establishment. He painted in oils; began exhibiting at the Academy in 1848, and was an Associate in 1863 and an Academician of the National Academy of Design in 1871.

ROBERTS, —

Some rather poor line book illustrations published in New York in 1841 are thus signed.

ROBERTS, JOHN

Born in Scotland in 1768; died in New York in 1803; came to New York in 1793, says Wm. Dunlap. Roberts was engraving views, script, etc., in New York in 1796; and his name as an engraver appears in the directories of 1802-03. Dunlap describes him as a sort of universal genius; ready to do anything, but erratic and incapable of turning his advantages to personal account. A small mezzotint portrait of Washington exists, which is extremely rich in effect and shows fine execution. Dunlap says this was engraved by Roberts in New York, in 1799, from a miniature portrait by Benjamin Trott; but owing to some misunderstanding between the painter and the engraver Roberts deliberately destroyed the copperplate and a few proof impressions alone remain.

Roberts is said to have made his own engraving tools, to have invented a new method of stippling, and to have made his own plate-press. He painted miniatures, drew portraits in crayon, and was a musician of no mean skill; but he abused his gifts and intemperance ended his life.

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ROBERTSON, —

A large and well-engraved frontispiece, apparently intended for an edition of Cook's "Voyages," of about 1815, is signed *Robertson sc.* While this plate bears some indication of American origin, it may be English.

ROBERTSON, W.

This man was a script engraver employed in New York in 1831.

ROBIN, AUGUSTUS

Born in New York of French parentage. This good engraver of portraits and subject plates was in the employ of J. C. Buttre, of New York, for nearly forty years.

ROBINSON, —

This name, as engraver, is signed to a number of small, wonderfully designed, and poorly engraved plates illustrating an edition of Weems' "Life of Washington," published in 1815 by Matthew Carey, of Philadelphia.

ROBINSON, W.

About 1825–30 this W. Robinson etched in a fairly good style a Masonic certificate published by R. Desilver, of Philadelphia. This may be the "Robinson" noted above.

ROCHE, —

Several of the plates of the American edition of Maynard's "Josephus," published in New York in 1791, are signed *Roche sc.* No other plates are known.

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ROGERS, JOHN

Born in England about 1808; died in New York about 1888, says Mr. Samuel Hollyer. Rogers came to New York in 1850–51, and he engraved for the book publishers a large number of portraits and some subject plates. He generally worked in line and was a very good engraver.

ROLLINSON, CHARLES

C. Rollinson was an engraver and copperplate printer in New York in 1808–32, dying in the latter year. He was probably a son, or other near relative, of William Rollinson, as his address for a considerable time was No. 28 John St., the same as that of William Rollinson. The only plates found by the compiler, and signed by C. Rollinson as engraver, represent architectural subjects, diagrams, etc.

ROLLINSON, WILLIAM

Born in Dudley, Staffordshire, England, April 15, 1762; died in New York, Sept. 27, 1842. Rollinson was probably a silversmith and learned to engrave upon plate. He came to the United States prior to 1789, as he is credited with having ornamented the silver buttons on the coat worn by Washington at his inauguration as President.

His earliest work upon copperplate appears in the American edition of Brown's family Bible, published in New York in 1792. This work is crude, though his small profile of Washington—executed in 1791, according to Wm. Dunlap—is a much better piece of work. Rollinson

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rapidly progressed in the art of engraving, and about 1796 he changed his style to stipple and furnished some very good portrait plates for the "Analectic" and other magazines. His large plate of Alexander Hamilton is said to have been commenced in 1800 and published by Rollinson, and the painter, Archibald Robertson, in 1805.

Rollinson became interested in bank-note engraving at an early date and invented a machine for ruling waved lines on the margins of bank-notes. On March 18, 1811, Rollinson issued a signed circular letter submitting a specimen of work, of his "own invention," which combined all the requisites for the prevention of counterfeiting. According to his letter these requisites were "a design simple in appearance and obvious at a glance, yet impossible to be imitated in the common mode of engraving." He says that to make these notes still more perfect he had engaged the services of Mr. William S. Leney to engrave the vignettes; Mr. Leney being "allowed to be the first artist in America, and is a gentleman of very respectable rank in life." This connection with Leney was not a partnership; Leney furnishing the vignettes only and charging separately for the copper-plate and the engraving.

As an engraver the name of William Rollinson appears in the New York directories from 1791 to 1842; and at the age of seventy he was still engraving vignettes, etc. Dunlap says that F. S. Agate painted a portrait of Rollinson when that engraver was seventy-four years of age; "it is an excellent likeness, which might indicate a man of fifty." An original silhouette of Rollinson, pre-

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sented by him to his friend "Weaver" in 1809, is in the possession of the writer.

William Rollinson and his wife Mary were buried in the old St. John's Churchyard, now Hudson Park, New York City, though the tombstones have been lately removed.

ROLPH, J. A.

This reputable landscape engraver was working in New York in 1834-46, and probably later.

ROMANS, BERNARD

Born in Holland about 1720; died at sea in 1784. Romans was educated in England, and about 1755 he came to the American Colonies as a surveyor and engineer. He was employed for a time as a botanist and explorer in Florida, and in 1775 he published a work upon that Colony; and for this service he received a pension of £50 per year.

At the outbreak of the Revolution he entered the service of the American Colonies and was present at Lexington and Bunker Hill; according to the statement made in connection with his published proposals for issuing his view of the Battle of Bunker Hill and his map of Boston. Romans later was employed by the New York Committee of Safety, and he made the plans for and actually commenced the construction of one of the forts at West Point. But failing to receive from Congress the commission and pay of a colonel, as demanded by him, he abandoned this work. On Feb. 8, 1776, he was

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commissioned as the captain of an independent Pennsylvania artillery company, and with this command he took part in the invasion of Canada. The official records say that he resigned on June 1, 1778; the published biographies state that he was captured in 1779, was taken to England, and there resumed the practice of his profession. In 1784 he set sail from England for the United States; but he disappeared at that time, and is supposed to have been murdered at sea for a considerable sum of money which he was bringing to this country.

Bernard Romans is referred to in the "New York Mercury" of 1775 as "the most skillful Draughtsman in all America"; though his view of the Battle of Bunker Hill is anything but artistic in its composition. He engraved this view on a large scale, and this plate and Romans' "Map of the Seat of War" were published by Nicholas Brooks, of Philadelphia, in September and October, 1775. "An Exact View of the Late Battle of Charlestown, June 17th, 1775"—to give the plate its full title—was reengraved by Robert Aitken on a small scale and published in the "Pennsylvania Magazine" for 1775. Aitken also engraved for the same magazine Romans' plate of the "Seat of War." Romans' "Concise Natural History of East and West Florida" was published in New York in 1775. This work is illustrated by ten copperplates engraved by the author, though several of these are not signed by him. The engraved work on all of the plates mentioned is crude in its execution.

The "Battle of Charlestown" was reengraved in London and published there in June, 1776. While this English plate is signed *B. Romans Fecit*, it is so much

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better done than the American original that it was probably engraved by some one else.

ROSENTHAL, ALBERT

Born in Philadelphia, Jan. 30, 1863; son of Max Rosenthal. Mr. Albert Rosenthal studied lithography under his father and was at the same time a pupil at the Pennsylvania Academy of Fine Arts. In 1884 he commenced to etch and for some years he was largely engaged in portrait work, confining himself chiefly to the reproduction of the portraits of American historical characters. In 1889-92 he studied in Paris at the École des Beaux Arts, under Gerome; and upon his return to the United States in the latter year he became a portrait-painter, with his studio in Philadelphia.

As a painter Mr. Rosenthal has been almost constantly engaged upon the portraits of men prominent in public life—many of these being Pennsylvanians—and in developing the series of Revolutionary portraits in Independence Hall, in Philadelphia. In the intervals of his other work he still continues the etching of portraits.

ROSENTHAL, MAX

Born in Turck, Russian Poland, Nov. 23, 1833; living in Philadelphia in 1906. Mr. Rosenthal studied drawing and painting in Paris; he came to Philadelphia in 1849 and there continued his studies at the Pennsylvania Academy of Fine Arts. Having been a pupil of the famous Thurwanger in Paris and in Philadelphia, in connection with his brother, Mr. Rosenthal established himself in the lithographic business in the latter city, and

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he made notable progress in developing the then new art of chromo-lithography in this country.

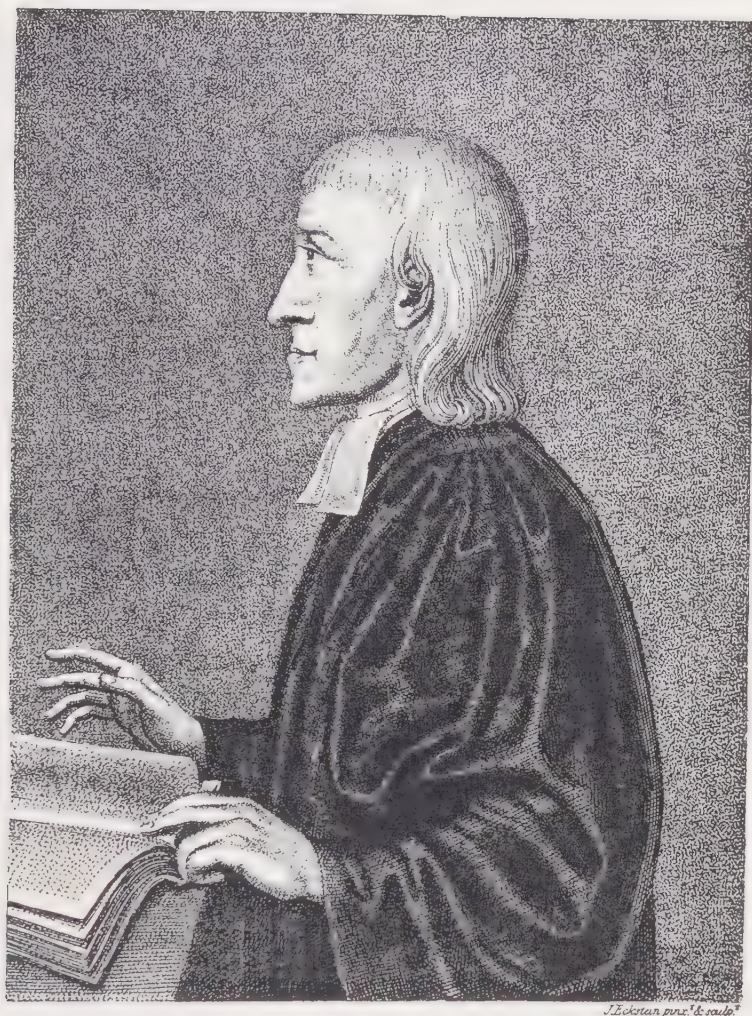
Upon retiring from the lithographing business, about 1884, Mr. Rosenthal turned his attention to etching, and in connection with his son, Albert Rosenthal, he issued a series of portraits of men prominent in American history. In 1890 he took up the work of engraving in mezzotint; and as he was already a reputable painter of portraits and historical subjects, his artistic training led him to engrave mezzotint portraits of exceptional merit. In connection with his son, he has produced in various ways and published about 800 portraits of famous Americans. His latest and most notable work, done in 1903, is a copy of the Stuart portrait of Washington, owned by Mr. Marsden J. Perry, of Providence, R. I.

ROST, CHRISTIAN

Born in Germany and studied in Paris and in London; and in the latter city he made the drawings and engraved on wood for a work describing the exhibits at the London World's Fair of 1850. It is not known when Mr. Rost came to the United States, but he was engraving very good portrait and subject plates in line in New York in 1860. In 1865 he was in the employ of George E. Perrine; and at a later date he was employed by the American Bank Note Co. He died some years ago at Mount Vernon, N. Y.

ROTHWELL, J.

This man was engraving book illustrations, in a crude line manner, in New York in 1841.



J. Eckstein pinx. & sculp.

Johann Friederich Schmidt
Prediger der Deutschen Lutherischen Gemeinde in Philadelphia;
geb. den 9^{ten} Januar 1746 in Deutschland; starb den 16^{ten} Maj 1812.

REV. JOHANN FRIEDERICH SCHMIDT

ENGRAVED BY

JOHN ECKSTEIN

WORKING IN THE UNITED STATES

1806-1822

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RUGGLES, E., JR.

Was a book-plate engraver, apparently working between 1790 and 1800, somewhere in New England. The only plate seen is that of Walter Lyon; a label with peculiarly conventionalized peacock feathers used as a border.

ST. MEMIN, CHARLES BALTHAZAR JULIEN FEVRET DE

Born in Dijon, France, March 12, 1770; died there June 23, 1852. St. Memin—after serving as a cadet at a military school—on April 27, 1788, entered the French army as an ensign. At the outbreak of the French Revolution he went to Switzerland; then to Canada in 1793, and soon after came to New York.

As a means of supporting himself in this country he introduced here the engraving of portraits by means of the “physionotrace,” a machine invented by Edmé Queveday, of Paris, and intended to exactly reproduce on a reduced scale the human profile. St. Memin made some improvements upon this device, and with it he made on a tinted paper a profile a little less than life size; this he finished by hand and with crayons directly from the sitter. With this finished crayon drawing as a guide he used a pantograph of special design to still further reduce the profile, so that it would go inside a circle of about two inches diameter, faintly scratching the reduced drawing directly on the copperplate. This copper was now etched and finished in aquatint, with some assistance with the roulette. The result was a soft, pleasing print. For the original crayon—which was ready for

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framing—for the plate, and twelve impressions from the plate, St. Memin charged \$33.

These small portraits became very popular, and St. Memin, traveling from North to South over the country, produced about 800 of these small plates. He kept for himself two sets of proof impressions; after his death these sets were purchased from his executors and are now in the United States; one in the Corcoran Gallery in Washington, D. C.; the other was lately in the hands of a Philadelphia collector.

St. Memin returned to France in 1810, but came back to the United States two years later and remained here until 1814. He then settled permanently in France, and from 1817 until his death he was the director of the museum in his native city of Dijon.

Other than these portraits, St. Memin etched two large views of the city of New York, a map of the siege of Savannah, published in the "Monthly Military Repository," C. Smith, New York, 1796, and a beautiful etched business-card of Peter Mourgeon, "Copperplate printer from Paris," of New York.

SACHEVERELL, JOHN

The "Pennsylvania Gazette," Philadelphia, March 15–22, 1732–33, contains an advertisement for the sale of a quantity of "white metal," or pewter, tea-pots, tea-spoons, etc. These are "of the newest Fashion, and so very neat, as not easily to be distinguished from Silver." The importer, John Sacheverell, adds to his notice that he "performs all Sorts of Engraving or Carving in Gold,

BIOGRAPHICAL SKETCHES

Silver, Brass, Copper or Steel, after the newest and neatest manner."

SADD, H. S.

Born in England, and was engraving good portraits in mezzotint in New York in 1840. He produced quite a number of plates here; but Mr. Alfred Jones says that he went to Australia after a comparatively short stay in the United States.

SANFORD, ISAAC

As early as 1783 Isaac Sanford engraved a music-book entitled "Select Harmony. Containing the Necessary Rules of Psalmody, together with a Collection of Approved Psalm Tunes, Hymns and Anthems. By Oliver Brownson." Mr. James Terry, in referring to this book, in his "Ex Libris Leaflet, No. 4," describes the title as contained in a circle of music, and the whole within an engraving of an elaborate church interior covering the entire page. The plate is signed *I. Sanford, sculp. 1783.*

On his business-card Sanford advertised himself as "Miniature Painter and Engraver," and he was engraving and publishing fairly well-executed stipple portraits and book illustrations in Hartford, Conn., as late as 1822.

SARTAIN, EMILY

Born in Philadelphia, March 17, 1841, Emily, the daughter of John Sartain, learned to engrave under the tuition of her father; and she studied art under Scheus-

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sele, in Philadelphia, and Luminais, in Paris, in 1871-75. She engraved and signed a few mezzotint portraits. In 1881-83, Emily Sartain was the art editor of "Our Continent"; and in 1886 she became the principal of the Philadelphia School of Design for Women. Miss Sartain is also a painter of portraits and genre subjects, and exhibited at the Paris Salon in 1875 and 1883.

SARTAIN, HENRY

Born July 14, 1833, in Philadelphia, second son of John Sartain; died there about 1895. Henry Sartain did very little work as an engraver, about ten plates bearing his name. One of his large plates, "The Capitol at Washington," was engraved about 1857, but in this work he was largely assisted by his father, and the same is true of his "St. Peter Delivered from Prison." Aside from these he made a few book prints and portraits.

In 1866 Henry Sartain abandoned engraving altogether, and became first part owner and then sole owner of the Philadelphia establishment for printing from the plates engraved by his father and others.

His wife, MARIA TOBEY SARTAIN, to some small extent assisted John Sartain in his work; and she engraved one plate—a portrait of her husband.

SARTAIN, JOHN

Born in London, England, Oct. 24, 1808; died in Philadelphia, Oct. 25, 1897. In his "Reminiscences," recently published, Mr. Sartain says that in February, 1823, he was apprenticed to John Swain, a London en-

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graver. The first plates of any consequence engraved by Sartain were line illustrations for "The Early Florentine School," by Wm. Young Ottley, London, 1826. In 1827-28, Sartain was apprenticed to Henry Richter, of London, and while in Richter's employ he engraved his first mezzotint plate, entitled "Omphale." His success with this plate induced him to engrave "The Tight Shoe"; this plate he brought to the United States and sold, in 1830, to Mr. Littell, the Philadelphia publisher. At the termination of his apprenticeship Sartain commenced business for himself in London, and there engraved a portrait of Sir Charles Wilkins and some small Annual plates for the Ackermans.

Hearing that there were opportunities for a mezzotint engraver in the United States, Sartain, on July 4, 1830, left London, with his wife, and "in a little over eight weeks" he landed in Philadelphia. Soon after his arrival here, and for the purpose of proving his ability as an engraver, he made a mezzotint plate after "Old Age," a painting by John Neagle. This was his first mezzotint executed in the United States; and his first line plate done here was "Deer in a Landscape," after a painting by Thomas Doughty. Mr. Sartain soon had an abundance of work; and in 1843 he became the proprietor of "Campbell's Foreign Semi-Monthly Magazine," and was also interested in the "Eclectic Museum." From 1841 to 1848 Mr. Sartain had been engraving for "Graham's Magazine," and upon the collapse of that journal in the latter year he became half-owner of "Sartain's Union Magazine," the first number of which appeared in January, 1849; this journal was discontinued in 1852. For

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all of these magazines Mr. Sartain was the art manager and engraver, others doing the literary work. During this time Mr. Sartain also painted a few good portraits.

After 1852 Mr. Sartain devoted himself to general engraving, and his total output of engraved plates numbers about 1500. His large portrait plates are very generally admirable examples of mezzotint work.

SARTAIN, SAMUEL

Born in Philadelphia, Oct. 8, 1830; died Dec. 19, 1906. Samuel Sartain studied engraving under his father, John Sartain, and became an admirable engraver of mezzotint portraits. About 1851 he commenced business on his own account in Philadelphia, and did much work for the publishers of that period. He was still actively engaged in engraving in 1905.

SARTAIN, WILLIAM

Born in Philadelphia, Nov. 21, 1843; living in New York in 1906. William Sartain, the son of John Sartain, studied mezzotint engraving with his father and issued and signed a few portrait plates. He then studied art in Paris, under Bonnat and at the École des Beaux Arts, and became a reputable painter of landscape.

Mr. Sartain was one of the founders of the Society of American Artists; is an Associate of the National Academy of Design; was president of the New York Art Club, and was lately a teacher in the life class of the Art Students' League of New York.

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SAULNIER, H. E.

Saulnier was a script and letter engraver working in Philadelphia in 1830-40. He engraved one of the early certificates of membership of the Franklin Institute, of that city.

SAVAGE, EDWARD

Born in Princeton, Mass., Nov. 26, 1761; died there July 6, 1817. Savage was originally a goldsmith; but as early as 1789 he turned his attention to portrait-painting. He went to London and probably there learned to engrave in stipple and in mezzotint; as his engraved portrait of Gen. Knox was published in that city in 1791, and his Washington prints were issued in the same city in 1792-93. His engraved work is good and highly prized.

Savage returned to the United States about 1794, as on Oct. 13, 1794, he was married in Boston to Sarah Seaver. Soon after this date he settled in Philadelphia where his brother John Savage had established himself as a merchant. In 1795 he exhibited the first panorama ever seen in that city, and he apparently remained in Philadelphia, publishing prints at intervals, until 1801: his name disappears from the directory in that year. He then seemingly went to New York, and from there to Boston and to Princeton.

While little is known of the later life of Edward Savage, the most complete sketch of his life is contained in a paper presented to the Massachusetts Historical Society on Jan. 12, 1905, by Mr. Charles Henry Hart. Mr. Hart denies the story, started by William Dunlap, that

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David Edwin and others largely assisted Savage in his work as an engraver.

SAVORY, —

This name is appended as engraver to a somewhat crudely executed line-engraving of "Trinity Church, Pittsburgh. Founded A.D. 1824." The plate is signed *Savory Sc. Pitt.* There is no date, but appearances would indicate that the work was done about 1830–40.

SAXTON, JOSEPH

Born in Huntington, Pa., March 22, 1790; died in Washington, D. C., Oct. 26, 1873. Saxton was not an engraver, though he devised a medal-ruling machine, among his other many inventions. While he was the constructor and curator of the standard weighing apparatus in the U. S. Mint, in Philadelphia, in 1842, he produced two beautifully executed portraits by means of this machine. These are portraits of Franklin Peale and Dr. R. M. Patterson; they are inscribed "Modelled by J. G. Chapman; Electrotyped by Franklin Peale; Engraved with the Medal-ruling machine by Jos. Saxton, Mint of the United States, 1842." They are admirable pieces of work of this type.

Previous to this date, medal-ruling had been done directly from the original medal, with the disadvantage of copying all its dents, scratches, or other imperfections; or there was the possibility of injuring a valuable medal by scratching it with the tracer. Then a shellac cast of the original was copied by the machine; but this device failed owing to the shellac model being liable to puncture



Hon. Jas. Bowdoin.

HON. JAMES BOWDOIN
ENGRAVED BY
JOHN RUBENS SMITH
1770-1849

BIOGRAPHICAL SKETCHES

by the tracing-point, thus producing false lines upon the plate being engraved. To avoid these difficulties, inherent in the older methods, Saxton made an electrottype copy of the original and used that as a model in the machine. As this model was copper, it could not be punctured, and any imperfections in the original could be corrected in the model; it provided a smooth, hard and true surface for the tracing-point, and produced a perfect copy.

SCACKI, FRANCISCO

This name is signed to a large but very crudely drawn and etched view of the "Battle of New Orleans." It is seemingly contemporaneous with the battle in date: and the only impression seen has the second state of the plate printed on the back of the first impression. It is difficult to determine, however, whether Scacki is the engraver or the publisher of the plate, or both. The form of the signature is as follows: *Francisco Scacki—Copy Right Secured.*

SCHLECHT, CHARLES

Born in Stuttgart, Germany, in 1843; living in New York in 1905. Charles Schlecht was brought to the United States by his parents in 1852, and was apprenticed to the American Bank Note Company in 1859; and he also received instructions in his profession from Charles Burt and Alfred Jones.

Mr. Schlecht has made bank-note engraving his principal occupation, working in New York City and at the Bureau of Engraving and Printing in Washington,

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D. C. But he has also produced some admirable portrait and subject plates for the publishers. Two of his large plates, executed in pure line, are especially worthy of note. These are "Eyes to the Blind," after a painting by A. F. Bellows, and "The Wish," after a painting by Percy Moran. These plates are 18×24 ins., and 16×27 ins., respectively.

SCHOFF, P. R.

An excellent portrait in pure line, that of Robert Baird, after a painting by G. P. R. Healy, is thus signed. No other work has been found signed by this man; and it is possible that the signature is a letter engraver's error for the above.

SCHOFF, STEPHEN ALONZO

Born in Danville, Vt., Jan. 16, 1818; died at Brandon, Vt., in 1905. When Mr. Schoff was about eight years of age his parents removed—first to Bradford, on the Merrimac, and later to Newburyport, Mass., selecting the latter place for its superior schools. Stephen Alonzo Schoff was one of a family of six children, and when he was sixteen years old he was sent to Boston and there indentured for five years to Oliver Pelton, an engraver of that city. Dissatisfied with the progress he was making, at the end of about three years, and with the consent of Mr. Pelton, Mr. Schoff became a pupil of Joseph Andrews; and to this admirable line-engraver, says Mr. Schoff in a personal letter, "I owe more than can ever be repaid."

With Mr. Andrews he went to Paris in 1840, and both young men there worked for a time in the studio of Paul

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Delaroche, drawing from the nude. Mr. Schoff returned to the United States in 1842, and was at once employed by a bank-note engraving company in New York. About this time, "with the kind aid of Mr. A. B. Durand," he commenced his folio plate of "Caius Marius on the Ruins of Carthage," after the painting by J. Vanderlyn; this Mr. Schoff considered his best plate. Mr. Schoff engraved a large number of portraits for various publications; but among his large plates may be mentioned the following: "The Bathers," after the painting by Wm. Hunt; the portrait of R. W. Emerson, after S. W. Rowe; his portrait of William Penn, in armor, engraved for the Pennsylvania Historical Society; a marine piece, after De Haas; and an etching for the Philadelphia Art Club, from a painting by Mr. Tarbell, of Boston. All of these are admirable examples of engraving, chiefly in line. The larger part, however, of the long professional life of Mr. Schoff was devoted to bank-note engraving.

SCHOFIELD, LOUIS SARTAIN

Born Aug. 4, 1868; living in 1905; a grandson of John Sartain. He is an expert line-engraver and a designer of great ability, and for some years has been in the employ of the Bureau of Engraving and Printing, at Washington, D. C.

SCHOYER, RAPHAEL

Schoyer was a copperplate printer in Baltimore, Md., in 1824; and in 1826 he was engraving some indifferently executed portraits in New York.

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SCHWARTZ, C.

In 1814 this stipple-engraver of portraits was working in Baltimore, Md. His signed work is rare, but his large plate of Bishop James Kemp, published in Baltimore, is a capital piece of work.

SCOLES, JOHN

This engraver of portraits and subject plates was located continuously in New York from 1793 until 1844. He probably died in the latter year, as his address then changes to "John Scoles, late engraver." Scoles worked in both line and stipple, but with indifferent success. He engraved many of the views appearing in the "New York Magazine" in 1793-96. At times Scoles united bookselling with engraving, according to the directories.

SCOT, ROBERT

Born in England and was originally a watchmaker. He appears in Philadelphia about 1783, and in that year he engraved a frontispiece for a Masonic sermon preached by Wm. Smith, D.D., and published by Hall & Sellers. He advertised himself as "Late Engraver to the State of Virginia," and in 1785 he was paid £16 for engraving done for the State of Pennsylvania. Scot engraved a few fairly well-executed line portraits, including one of Washington, over his own name; but as a member of the firm of Scot & Allerdice he did a large amount of work for Dobson's edition of Rees' Encyclopedia, Philadelphia, 1794-1803. On Nov. 23, 1793, Robert Scot was appointed engraver to the newly established U. S. Mint in Philadelphia, and he is credited with having made the

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dies for the copper cent of 1793. "Poulson's Advertiser," Philadelphia, April 28, 1806, announces the death of the wife of "Robert Scot, Engraver to the Mint," indicating that he was holding that office as late as 1806.

A portrait engraver of Edinburgh, Robert Scott by name, is often confused with the Robert Scot of Philadelphia.

SCOTT, JOSEPH T.

Scott was a very good map engraver working in Philadelphia as early as 1795. He published an atlas of the United States, printed in Philadelphia in 1796 by Francis and Robert Bailey. Scott drew and engraved the maps.

SEALEY, ALFRED

Born in the United States; is said to have died in Canada about 1862. Sealey was an admirable line-engraver and devoted himself to bank-note work in his later life. In 1856 he was apparently working in Philadelphia, but some of his signed work is dated as early as 1845. In 1860 some very good line illustrations to Cooper's novels are signed *Sealey & Smith Sculpt.* This work was done in New York and may be ascribed to Alfred Sealey.

SERZ, J.

Born in Saxony; died in Philadelphia about 1878, as the result of a fall. Serz came to Philadelphia about 1850; he engraved several large historical plates and

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furnished a number of subjects to "Sartain's Magazine" and other publications of that city.

SEYMOUR, JOSEPH H.

Joseph H. Seymour was in the employ of Isaiah Thomas, at Worcester, Mass., as early as 1791. The Bible published by Thomas in that year contains thirty-two plates by Seymour, variously signed J. H., Jos. and J. Seymour; and in the printer's advertisement Thomas writes: "These plates were engraved in his Office (Thomas's) in this town in 1791 . . . and the Editor doubts not but a proper allowance will be made for work engraved by an Artist who obtained his knowledge in this country, compared with that done by European Engravers who have settled in the United States." Seymour was thus evidently trained to his art in the United States and must have been really at work in Worcester previous to 1791. He engraved plates for various publications of Isaiah Thomas until at least 1795; and we then find his engravings illustrating Hayley's "Triumph of Temper," "Printed by John Mycall for Joseph H. Seymour, Engraver, in Boston." From 1803 until 1822 the directories of Philadelphia locate him in that city, where he did much work for the encyclopedia published by S. F. Bradford. His one ambitious portrait plate, that of Governor John Hancock, was published in January, 1794, at the office of the "Worcester Gazette," and sold for "7s. 6d. each copy."

SEYMOUR, SAMUEL

S. Seymour was an engraver of portraits, etc., located in Philadelphia in 1797-1822. In 1823, as a draftsman,

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he accompanied Major Stephen H. Long on his exploring expedition into the Yellowstone region, and nothing later is known of him.

SHALLUS, FRANCIS

Died in Philadelphia, Nov. 12, 1821, "in the 48th year of his age." Shallus was born in Philadelphia and was the son of Jacob Shallus, an officer in the Revolutionary War. As a young man Francis Shallus was prominent in local politics; and in 1805 he was captain of the First Light Infantry, of Philadelphia.

His profession is given as engraver from 1797 to 1821; but he was a poor workman. In 1813 Shallus conducted a circulating library; and in 1817 he published a book entitled "The Chronological Tables for Every Day in the Year."

SHARPE, C. W.

This line-engraver of portraits and book illustrations was working in Philadelphia in 1850. There are some indications that he originally came from Boston to that city.

SHERMAN & SMITH

This firm was designing and engraving plates for the New York "New Mirror" in 1841. In 1838-39 the firm of Stiles, Sherman & Smith was engraving in the same city. In both of these cases the Smith of the firm was probably Wm. D. Smith.

SHERRATT, THOMAS

About 1870 a portrait engraver of this name was working for Detroit publishers.

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SHIELDS & HAMMOND

This firm name is signed to some good landscape plates published in New Orleans in 1845. Hammond is noticed elsewhere.

SHIPMAN, CHARLES

In the "New York Mercury," May 16, 1768, is the following: "Charles Shipman, Ivory and Hard Wood Turner, . . . engraves Copper Plate, Seals, etc."

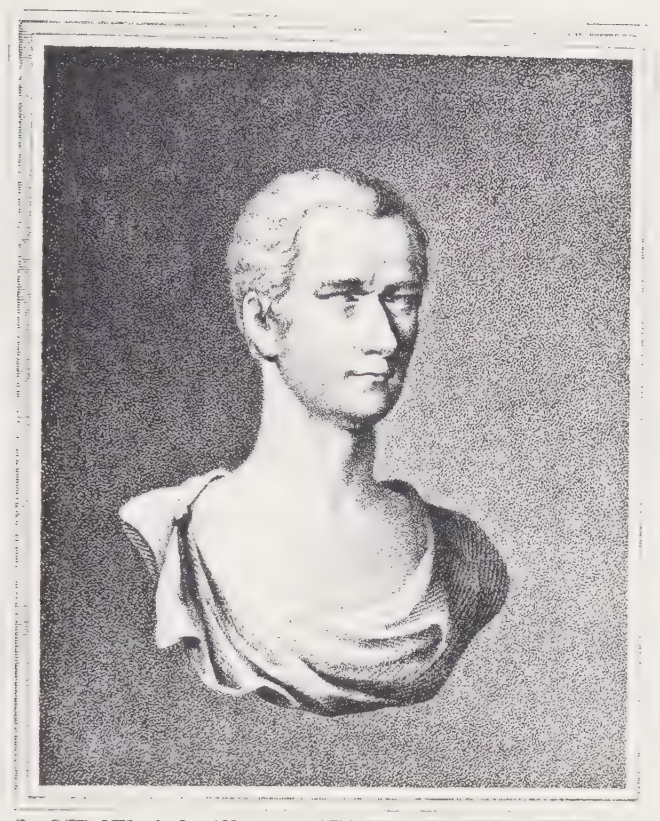
SHIRLAW, WALTER

Born in Paisley, Scotland, Aug. 6, 1838; living in New York in 1906. Walter Shirlaw was brought to New York by his parents in 1840, and after he had been educated in that city he was apprenticed to an engraver. For a time he worked at bank-note engraving, but having a decided leaning toward art, he studied in the intervals of business, and exhibited in 1861 at the Academy of Design; in 1870-78 he continued his art studies in Munich and other continental centers. His large painting of "Sheep Shearing in the Bavarian Highlands" received Honorable Mention at the Paris Exhibition of 1878.

Upon his return to the United States, Mr. Shirlaw painted, etched, and designed book illustrations; and for some years he was in charge of the Art Students' League, in New York. He was the first president of the Society of American Artists.

SHOTWELL, H. C.

In 1853 this landscape engraver was working for publishers in Cincinnati, O.



Engraved 'at the Head of the Column'

ALEXANDER HAMILTON.

ALEXANDER HAMILTON
ENGRAVED BY
WILLIAM SATCHWELL LENEY
1769-1831

BIOGRAPHICAL SKETCHES

SIMMONE, T.

In 1814–16 Simone was engraving a very few, but good, plates for the New York publishers David Longworth and T. C. Fay.

SIMMONS, JOSEPH

The "Pennsylvania Gazette" for Jan. 3, 1765, contains the following advertisement: "Joseph Simmons, Engraver, from London, Cuts Coats of Arms and Cyphers in Stone, Silver or Steel, for Watches. He is to be spoke with at Mr. Robert Porter's, Saddler, in Market Street, opposite the Prison. N. B. As there is no other Person of the same business on the Continent, he hopes to meet with Encouragement."

Simmons was evidently a seal-cutter; and the interest lies in his claim to be the only one then in business in the country.

SIMPSON, M.

This stipple-engraver designed and engraved a portrait of Washington in the center of an elaborate script memorial. This print was published in 1855 and is signed as *Designed and Engraved by S. Simpson, New York.*

SKINNER, CHARLES

This excellent banknote engraver, still in the employ of the American Bank Note Company, was working in New York at least as early as 1867. He engraved in line a few portraits for the book publishers.

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SMILLIE, JAMES

Born in Edinburgh, Scotland, Nov. 23, 1807; died in Poughkeepsie, N. Y., Dec. 4, 1885. James Smillie was the son of a silversmith and he was first apprenticed to James Johnston, a silver-engraver of his native city, and he also received some instruction from Edward Mitchell, a portrait engraver. In 1821 he came with his family to Quebec, Canada, where his father and elder brother established themselves in business as jewelers, and James worked with them for some time as a general engraver. In 1827, under the patronage of Lord Dalhousie, he was sent to London and to Edinburgh for instruction in engraving, but he returned to Quebec after a short time, and in 1829 he went to New York.

His first plate to attract attention was done after Robert W. Weir's painting of the "Convent Gate"; and in 1832-36 he engraved a series of plates for the "New York Mirror" after paintings by Weir. In 1832 he was made an Associate of the National Academy, and in 1851 he became an Academician.

James Smillie was an admirable line-engraver of landscape, and worked largely from his own drawings. But from 1861 until his death he devoted himself almost solely to bank-note engraving, and he did much to bring that art to its present high repute.

SMILLIE, JAMES DAVID

Born in New York, Jan. 16, 1833; living in 1906. James David Smillie was a son of James Smillie, and was trained by his father as an engraver on steel. While his principal work was bank-note engraving he pro-

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duced some excellent general work, including a series of illustrations for Cooper's novels, after designs by F. O. C. Darley. He was an excellent etcher and a founder of the New York Etching Club, and later its president.

In 1864, after a visit to Europe, James D. Smillie turned his attention to painting, and in the same year he exhibited at the Academy of Design, in New York, and was made an Associate of the National Academy in 1865; he was made an Academician in 1876. As a painter in oils and water-colors he has achieved reputation. He was one of the founders and the president (1873-79) of the American Water Color Society; he was also president of the New York Etching Club.

SMILLIE, WILLIAM CUMMING

Born in Edinburgh, Scotland, Sept. 23, 1813; living in 1899. Wm. C. Smillie was a brother of James Smillie and came to Canada with his father's family in 1821. After working at silver-engraving for a time in Quebec, he came to New York in 1830. He early turned his attention to bank-note engraving and was connected with several bank-note companies; the last of which, Edmonds, Jones & Smillie, was later absorbed by the American Bank Note Co. In 1866 he secured a contract to engrave the paper currency of the Canadian government, and for this purpose he established a bank-note engraving company in Ottawa. In 1874 he retired from this business; but in 1882 he again established an engraving company in Canada, and he was still at the head of that company in 1889.

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SMILLIE, WILLIAM MAIN

Born in New York, Nov. 23, 1835; died there Jan. 21, 1888. Wm. M. Smillie was a son of James Smillie, and was early known as an expert letter-engraver. He was long employed by one of the firms that in 1857 was merged into the old American Bank Note Co.; and he was connected with the old and the present American company until his death, having been general manager of the present organization for some years.

SMITH, C. H.

In 1855-60 this capital line-engraver of portraits and book illustrations was working in Philadelphia and in New York.

SMITH, G.

This name is signed to well-executed script bill-heads, etc., published in 1790-1800. The work was done in New York.

SMITH, GEORGE GIRDLER

Born at Danvers, Mass., about the close of the eighteenth century; died in Boston about 1858. He was probably a pupil of Abel Bowen, the Boston engraver, as he was in Bowen's employ in 1815 as an engraver. Little is known about G. G. Smith until 1830, when, in connection with William B. Annin, he was in the general engraving business in Boston, working under the firm name of Annin & Smith. Mr. Smith was early inter-

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ested in lithography, and visited Paris for instruction and material; but for some reason he failed in his efforts to establish himself in that business. Later, he was engaged in the bank-note engraving business with Terry and Pelton; and when that firm was absorbed by another company, Smith resumed the general engraving business with two of his former pupils, Knight and Tappan. G. G. Smith engraved portraits chiefly, in both line and stipple, and he did some good work.

SMITH, HEZEKIAH WRIGHT

Born in Edinburgh, Scotland, in 1828; disappeared from Philadelphia in 1879, and was never heard of afterward. Smith was brought to New York when about five years old, and was later apprenticed to an engraver in that city. He continued his studies under Thomas Doney and became a most meritorious engraver of portraits, both in line and in stipple. In 1850 he was associated with Joseph Andrews in Boston; and in 1870-77 he was employed in New York.

In 1877 H. W. Smith established himself in Philadelphia and did considerable work in that city, but in April, 1879, he suddenly abandoned engraving, sold all his effects and left that city and was never heard of again. Among his more important plates are the following: A full length of Daniel Webster, after the portrait by Chester Harding; a three-quarter length of Edward Everett, and his head of Washington after the *Athenæum* head by Stuart; this latter is said to be the best engraving of this famous portrait ever made.

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SMITH, JOHN RUBENS

Born in England about 1770; died in New York City, Aug. 21, 1849. Tuckerman, in his "Book of the Artists," says that John Rubens Smith was the son of the famous English engraver John Raphael Smith (1740-1811). John R. Smith was working as an engraver in Boston in 1811, and in 1816 he was in New York, painting portraits, engraving, and conducting a drawing-school. He remained in New York until 1826; and then possibly went to Philadelphia, as he was engraving and teaching drawing in that city in 1835-37. He again appears in New York in 1845 and once more opened his school. Among his known pupils were Sully, Agate, Cummings, Leutze, and Swain R. Gifford. In noting his death the "Historic Annals of the National Academy of Design" describes Smith as "short in figure, with a large head, peculiar one-sided gait and an indescribable expression of countenance." As an engraver he worked in stipple, aquatint, and mezzotint, chiefly upon portraits; and he was an experienced engraver.

SMITH, R. K.

A weak stipple portrait of Rev. John Flavel is signed *Engraved by R. K. Smith from an Original*. This plate appears as a frontispiece to "The Fountain of Life Opened, Etc.," by Rev. John Flavel, and it was published by Joseph Martin, Richmond, Va., 1824. No other example of the work of the engraver has been found.

SMITH, SIDNEY L.

Born in Foxboro, Mass., June 15, 1845; living in 1906. In 1847 his father removed to Canton, Mass.,

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which place has since been the home of the subject of this sketch. In August, 1863, Sidney L. Smith was placed with Reuben Carpenter, a commercial engraver, to learn that business; but in the early part of 1864 Mr. Smith enlisted in the Union army and saw some service at the close of the Civil War. Upon returning to peaceful pursuits, he entered the engraving establishment of Joseph Andrews, in Boston. Under the general supervision of Mr. Andrews, Mr. Smith and Mr. Thomas D. Kendricks reproduced on steel the original etchings, and the original woodcuts as well, issued in England for an edition of Dickens' works. As Mr. Andrews was not an etcher and had little liking for this class of work, the young men were left pretty much to their own devices in a task that occupied them for about two and one half years.

Upon the completion of this work Mr. Smith opened an engraving establishment of his own, and for some time was engaged with such work as he could secure. In 1877 Mr. John La Farge, who had previously tried to induce Mr. Smith to abandon engraving for painting, invited the latter to assist him in the decoration of Trinity Church, in Boston; and as an assistant to Mr. La Farge, Mr. Smith was engaged in this work until 1883; and until 1887 he was chiefly employed in the designing of stained glass windows and in work of a decorative character.

In 1887 Mr. Smith made some etchings for Mr. Clarence Cook; and finding that others desired work of a similar character he has continued etching and designing for engravers, etc., since that date. Though Mr. Smith

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has produced exceptionally good and artistic work as an etcher, his experience as an engraver proper has been confined to the early part of his professional career, and covers a comparatively brief period.

SMITH, WILLIAM D.

In 1829 this capital line-engraver was working in Newark, N. J., and he was possibly a pupil of Peter Maverick. From 1835 to 1850 Wm. D. Smith was in business as a general engraver in New York City.

SMITHER, JAMES

According to all the data available, this engraver in line, and in a somewhat peculiar stipple manner, first appears in this country in Philadelphia in 1768, when he was engraving for Robert Bell, a publisher and bookseller of that city. He then advertises his business as follows in the "Pennsylvania Journal" of April 21, 1768:

"James Smither. Engraver. At the first house in Third-street, from the Cross-Keys, corner of Chesnut-street, Philadelphia. Performs all manner of Engraving in gold, silver, copper, steel and all other metals: coats of arms, and seals, done in the neatest manner. Likewise cuts stamps, brands and metal cuts for printers, and ornamental tools for book-binders. He also ornaments guns and pistols, both engraving and inlaying silver, at the most reasonable rates."

This advertisement would seem to justify the tradition that he was originally an ornamentor of guns and a gunsmith, working in the Tower of London previous to his



Stuart pinx^t

Rollinson sc^d

JAMES LAWRENCE ESQ^R

Late of the United States Navy

Engraved for the Analectic Magazine

Entered according to Act of Congress

CAPTAIN JAMES LAWRENCE

ENGRAVED BY

WILLIAM ROLLINSON

1762-1842

BIOGRAPHICAL SKETCHES

arrival in Philadelphia. He did considerable engraving for Robert Bell, mentioned above; engraved book-plates and bill-heads; and he is credited with having engraved the plates for some of the paper money of the Province of Pennsylvania, and then having counterfeited this money for the use of the enemy during the British occupation of Philadelphia. In any event, a proclamation was issued by the Supreme Executive Council of Pennsylvania, on June 25, 1778, accusing Smither and others of having "knowingly and willingly aided and assisted the enemies of this state and the U. S. of America," and declaring all of them attainted of high treason. Smither evidently left Philadelphia with the British troops, as he was working for Hugh Gaine in New York in 1777; and he advertises himself as an engraver, "late of Philadelphia," in Rivington's "Royal Gazette" of May 22, 1779.

He returned to Philadelphia, as in 1786 he was engraving for publishers of that city; and the name of "James Smither, engraver and seal-cutter" appears in the Philadelphia directories for 1791-1800, 1802-19, and in 1823-24. Unfortunately, there was a James Smither, Jr., also an engraver, and the directories make no distinction between the father and son. The elder James Smither was certainly engraving after 1800, but he probably died soon after that date.

SMITHER, JAMES, JR.

As mentioned in the preceding sketch, there is some difficulty in disentangling these two names. The evidence of the existence of a "James Smither, Jr.," lies in the occurrence of this name among the professional members

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of the Philadelphia Association of Artists, organized on Dec. 28, 1794; and plates of birds so signed are among the illustrations in Dobson's edition of Rees' Encyclopedia, published in Philadelphia in 1794-1803. In the same work, however, plates almost identical in character are signed "James Smither" and "James Smither, Jr."; and it is possible that the elder Smither having died in the interval of publication, the son used both forms of name. The directories make no distinction between father and son and give no clue. The probability is that the elder Smither died soon after 1800, and it was the son who was working until 1824, fifty-six years after the appearance of the James Smither of 1768.

The name of James Smither, Jr., as engraver, has only been found by the compiler in Dobson's encyclopedia; the work is in line. A James Smither, probably the son, was an officer in one of the Pennsylvania militia regiments in 1776-77.

SNYDER, H. W.

Snyder was engraving in New York in 1797-1805; and in 1811 he made some good stipple portraits for the "Polyanthos," of Boston. He usually signed his plates "Snyder," but one plate, published in Boston in 1807, is signed as above. As "H. W. Snyder" he also made a number of the line illustrations in "The American Builder's Companion," published in Boston in 1816.

SOPER, R. F.

This meritorious engraver of portraits in stipple was employed by New York publishers as early as 1831; he

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worked largely for J. C. Buttre, of the same city, at a later period.

SPARROW, T.

Plates for Maryland paper money, issued in 1770–74, are conspicuously signed *T. Sparrow, Sculp.* Sparrow also engraved upon copper the title-page to “The Deputy Commissary’s Guide of Maryland,” published by Anne Catherine Green & Son, Annapolis, Md., 1774.

Sparrow was largely a wood-engraver, and thus made book-plates, head- and tail-pieces, bill-heads, etc. He was located in Annapolis, Md.; and Mr. Charles Dexter Allen, in his “American Book-Plates,” says that he worked there between 1765 and 1780.

SPENCELEY, J. WINFRED

Born in Boston, Mass., in 1865; living there in 1906. Mr. Spenceley learned to engrave with J. A. Lowell & Co., of Boston, and was with that firm in 1882–87, doing lettering and ornamental steel and copperplate engraving with the intention of devoting himself to bank-note work. He was at the same time attending the art school of Tomasso Juglaris, in Boston. In 1887 he went into business for himself, and while perfecting himself in free-hand drawing he took up etching. In 1901–03 he was with the Western Bank Note Co., of Chicago; and he was later associated with the bank-note company of E. Boulogny y Cie, of the city of Mexico.

While in the employ of J. A. Lowell & Co., Mr. Spenceley worked upon several book-plates, including one of Oliver Wendell Holmes. The freedom of design and the

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variety incidental to book-plate work appealed to him, and he later made a specialty of this branch of engraving, designing as well as engraving the plates. Among the more important book-plates made by Mr. Spenceley may be noted the following: The plate for the Boston Public Library and those for Harvard, Dartmouth, Michigan, Ohio State, and Missouri universities. In addition to these he has designed and engraved about one hundred and fifty plates for other libraries and for private individuals. A descriptive catalogue of Mr. Spenceley's book-plates has been published by W. P. Truesdell, Boston, 1905.

SPENCER, ASA

Born in New England; died in England April 1, 1847. In 1815 Spencer was a member of the bank-note engraving firm of Murray, Draper, Fairman & Co. of Philadelphia. He invented a process for applying lath-work to bank-note engraving, made improvements in the medal-ruling machine, and introduced other devices connected with the manufacture of bank-notes. As mentioned in the note on Gideon Fairman, he accompanied Fairman and Perkins to England in 1817. But Spencer returned to Philadelphia, and later he published a few book illustrations made by his medal-ruling machine; he was also a member of the bank-note engraving firm of Draper, Underwood, Bald & Huffy, of Philadelphia.

SPENCER, W. H.

This engraver of landscape, in line, was working in New York in 1825.

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STALKER, E.

Well-engraved vignettes so signed are found in Philadelphia publications of 1815. There was an E. Stalker engraving in London in 1801 and again in 1823; it is possible that he was located in Philadelphia for a short time. Several of the plates noted are designed by C. R. Leslie.

STEEL, ALFRED B.

This engraver of subject plates was working for "Sartain's Magazine" in 1850.

STEEL, J.

In 1850 J. Steel was doing very good work for "Sartain's Magazine." He was an engraver of buildings, etc.

STEEL, JAMES W.

Born in Philadelphia in 1799; died there June 30, 1879. Steel was a pupil of the Philadelphia engravers Benjamin Tanner and George Murray; and for a time he was engaged in bank-note engraving for Tanner, Vallance, Kearney & Co. Later, he became an accomplished line-engraver and produced a number of portraits, landscape, and Annual plates. Steel was working over his own name in 1820; at a later period in his professional life he was chiefly employed upon bank-note work.

STEEPER, JOHN

According to an advertisement in the "Pennsylvania Gazette," March 25, 1762, John Steeper was engraving "in all its branches" in Philadelphia. Westcott, in his

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"Philadelphia," says that the first important copperplate published in Philadelphia, in 1775, was "A Southeast Prospect of the Pennsylvania Hospital with the elevation of the intended plan." He goes on to say that Montgomery and Winters drew it; it was engraved by J. Steeper and H. Dawkins, and was printed and sold by Robert Kennedy, of Philadelphia.

In the "Pennsylvania Gazette," Oct. 22, 1761, Robert Kennedy, copperplate printer, advertises as follows: "A Prospective View of the Pennsylvania Hospital, taken by Messieurs Winters and Montgomery for the subscriber (with the Approbation of the Managers of the said Hospital) which is now engraving and may be expected in two weeks." This is doubtless the print referred to by Westcott as issued in 1755. James Claypoole's "Perspective View" of the hospital was also published in 1761; but it differs widely from the print of Steeper and Dawkins. Unfortunately, the only example of this latter engraving seen by the writer is somewhat mutilated, the engravers' names appearing as *J. Steeper & H. Dawkins* . . . It however contains the names of *Montgomery and Winter Del.* and the *Printed and Sold by Rob^t Kennedy Philad^a.*

STILES, SAMUEL

From 1830 to 1860 this line-engraver was employed in New York upon both bank-notes and general engravings. Stiles probably came from Utica, N. Y., as in 1830 he went to New York with Vistus Balch, of Utica, and they worked together for some time under the firm name of Balch & Stiles.

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STODART, G.

A well-engraved portrait of David Stoner, in stipple, is signed by G. Stodart. It was apparently published about 1835, but as G. Stodart also engraved a portrait of Washington, published in London, he may have been an English engraver. David Stoner, however, seems to have been an American, and his portrait was published in the United States.

STONE, HENRY

In 1826 this line-engraver was working in Washington, D. C. He was doubtless connected with the Mr. and Mrs. W. J. Stone here referred to—possibly a son. Henry Stone drew upon stone for lithographers of Washington, D. C.

STONE, WILLIAM J.

In 1822 this excellent engraver of portraits in stipple and etcher of buildings, etc., was located in Washington, D. C., possibly in Government employ. A map of Washington, published in 1840 by Wm. D. Morrison, is signed *Eng'd by Mrs. W. J. Stone*. There is an excellent engraved portrait of Wm. J. Stone.

STORM, G. F.

Born in England and came to Philadelphia about 1834. Storm was an admirable engraver of portraits in stipple; he was also a good etcher. Though his stay in the United States is said to have been a short one, he engraved a considerable number of American portraits.

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STORY, THOMAS C.

This general engraver of portraits and historical plates was in business in New York in the period 1837-44. The firm of Story & Atwood was engraving in the same city in 1843.

STOUT, GEORGE H.

The New York directories for 1830-50, inclusive, contain this name as an "engraver of cards, seals and door-plates."

STOUT, JAMES D.

This man was a map engraver of 1813, apparently living in New York.

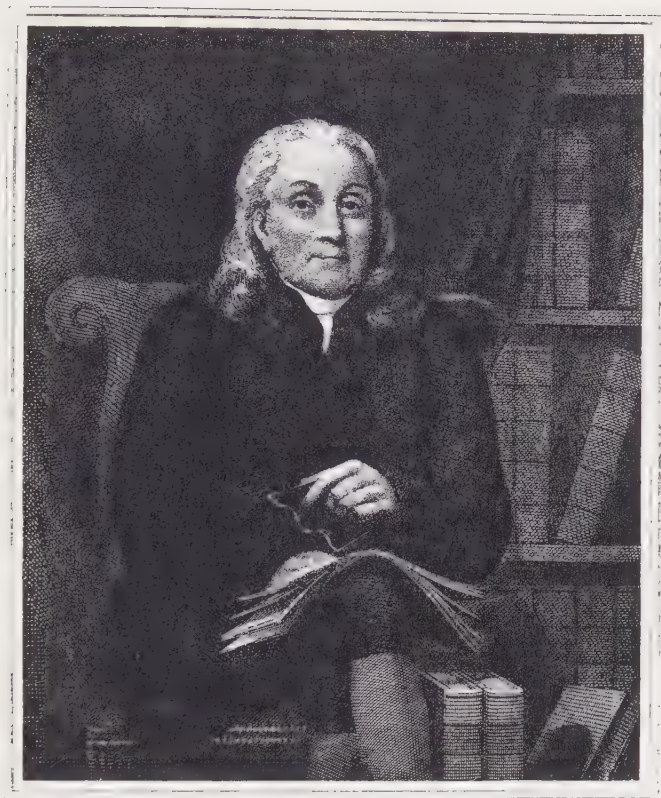
STOUT, JAMES V.

James V. Stout was in business in New York in 1834-38, as a general engraver and die-sinker. He engraved some good landscape plates.

STRICKLAND, WILLIAM

Born in Philadelphia in 1787; died in Nashville, Tenn., April 7, 1854. Strickland studied architecture under Benjamin H. Latrobe; but in 1809 he took up portrait-painting, designing for engravers, and engraving in aquatint. In this manner he produced a few portraits and a number of views illustrating events in the War of 1812.

About 1820 Strickland resumed practice as an architect, and among the buildings designed by him in Phila-



THE HON. TAPPING REEVE.

attached by Gen. Fisher, from the only portrait of him in existence: Newark, N.J.

HON. TAPPING REEVE
ENGRAVED BY
PETER MAVERICK
1780-1831

BIOGRAPHICAL SKETCHES

delphia were the Masonic Hall, U. S. Mint, Bank of the United States, the new Chestnut Street and the Arch Street theaters, and the Merchants' Exchange. With the advent of railway building in the United States, Strickland began to practise as a civil engineer, and he became as famous as an engineer as he had deservedly been as an architect. His latest public work, however, was in the line of his original profession; he was the architect for the State-house in Nashville, Tenn., and died while this work was in progress. By a vote of the Tennessee Legislature his body was deposited in a crypt built for that purpose beneath the State-house.

As early as 1813 Strickland made an ambitious design for "a grand national monument to be commemorative of the illustrious Washington." This monument was to be erected in Washington city.

STUART, F. T.

This good engraver of portraits was working in 1850; and at a much later date he was located in Boston.

SWETT, C. A.

This name as engraver is signed to maps published in Boston in 1860-65. He engraved several plans of the city of Boston.

TANNER, BENJAMIN

Born in New York City, March 27, 1775; died in Baltimore, Md., Nov. 14, 1848. Tanner's master is unknown, but he was engraving in New York in 1792, and

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was possibly one of the pupils of Peter R. Maverick, of that city. He remained in New York until 1805, and in that year his name first appears in the Philadelphia directories, and he remained continuously in that city until 1845, when he apparently removed to Baltimore. In 1811, with his brother Henry S. Tanner, he commenced business as a general engraver and map publisher; in 1816-24 he was a member of the engraving firm of Tanner, Vallance, Kearny & Co.; in 1837 he changed his business to that of "stereographer," using steel plates for the production of checks, drafts, notes, and other mercantile paper.

As an engraver Tanner worked in both line and stipple. He produced some excellent large plates, of portraits and historical subjects, especially views relating to the Revolution and the War of 1812. Tanner engraved some plates in connection with W. R. Jones.

The original subscription prices of some of the large engravings published by Benjamin Tanner are indicated in the prospectuses published by him in the newspapers of the day. His "Perry's Victory" is advertised in the "Columbian Centinel," Boston, March 9, 1814. It was intended as a companion print to the "Capture of the Macedonian," by B. Tanner, and "Mr. Tiebout's Guerriere." The price of "Perry's Victory" was \$5 to subscribers; and any one who had previously secured the "Capture of the Macedonian" could have the "Victory" for \$4. The "Surrender of Cornwallis," engraved by Tanner, Vallance, Kearny & Co., after a drawing by J. F. Renault, and published in 1824, cost subscribers \$12, with an additional \$3 for the accompanying "Plan." In

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the latter case non-subscribers were warned that when the subscription closed the prices would be \$15 and \$5 respectively.

TANNER, HENRY S.

Born in New York City in 1786; died there in 1858. In 1811 Henry S. Tanner was in business in Philadelphia as a partner of his brother Benjamin, and about this time he engraved outline illustrations for some of the magazines of that city, though he was chiefly engaged upon map and chart work. The "Port Folio" of 1815 credits Henry S. Tanner with having invented a process of bank-note engraving which was intended to increase the difficulties of counterfeiting. He produced effects by white lines on a black ground, very varied in form and intricate in character.

In 1843, Henry S. Tanner removed to New York and there engaged in the engraving and publishing of maps, charts, etc. He contributed geographical and statistical articles to various periodicals, and published guide-books for a half-dozen sections of the United States. Tanner was made a member of the Geographical societies of London and Paris, when this distinction was rare among Americans.

TAPPAN, W. H.

Tappan was an engraver of portraits in mezzotint about 1840; and he engraved some line plates, in conjunction with Joseph Andrews, in Boston. He was doubtless the Tappan referred to in the sketch of Geo.

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G. Smith, as his partner in the engraving business in Boston.

TAYLOR, T.

Good landscape plates, done in line and published in New York in 1860, are so signed. Taylor was possibly a bank-note engraver, as little of his signed work is seen.

TEEL, E.

Born in the United States about 1830; died in Hoboken, N. J., before 1860. Teel was an excellent line-engraver of portraits and landscape. After being employed for some time in New York, he was working for Cincinnati publishers in 1854.

TERRIL, ISRAEL

Israel Terril arranged the music, engraved the title-page and music, and printed and sold a music-book entitled "Vocal Harmony, No. 1, Calculated for the use of Singing Schools and Worshipping Assemblies." The imprint is "Newhaven, West Society, Engrav'd Printed and Sold by the Author (Israel Terril)"; and the work was copyrighted "21 Aug. in 30th year of Independence," or in 1806. For the note on this engraving the compiler is indebted to the courtesy of Mr. A. C. Bates, of the Connecticut Historical Society.

TERRILL BROS.

These twin brothers were mezzotint-engravers, and came from Canada to the United States about 1868, and returned to England about two years later. They were

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pupils of Simmons, of London, and mainly engraved large plates of fancy subjects.

TERRY, W. D.

In 1836, in connection with Oliver Pelton, Terry founded the "Bank Note Company of Boston." The firm of Terry, Pelton & Co. also did general engraving in the same city. Terry himself was a bank-note engraver, and some of his early vignettes are signed at Providence, R. I.

THACKARA, ———

This signature as engraver is signed to a copperplate frontispiece to "The Instructor, or Young Man's Best Companion, etc.," by Geo. Fisher, published by Isaac Collins, Burlington, N. J., 1775. No other example has been seen of this man's work; and it is barely possible that the plate referred to was engraved by the sailor father of James Thackara. It is poor in execution.

THACKARA, JAMES

Born in Philadelphia, March 12, 1767; died there Aug. 15, 1848. James Thackara was the son of James Thackara, Sr., who settled in Philadelphia in 1764, after having served many years as a seaman in the British navy. Young James was apprenticed to James Trenchard to learn engraving; and he later married Hannah Trenchard, his preceptor's daughter.

In 1794 Thackara was a partner of John Vallance in the engraving business in Philadelphia; and Thackara's name as engraver appears in the directories from 1791

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to 1833. His work was done entirely in line and was confined to subject plates. He published, in 1814, "Thackara's Drawing Book, for the Amusement and Instruction of Young Ladies and Gentlemen." For some time after 1826 Thackara was the keeper of the Pennsylvania Academy of Fine Arts. A very good three quarter length seated oil portrait of James Thackara is in the possession of his grandson, James Thackara, of Lancaster, Pa.

THACKARA, WILLIAM W.

Born in Philadelphia, Feb. 9, 1791; died there April 19, 1839; son of James Thackara. The son was a pupil of his father; and in 1832 they constituted the firm of Thackara & Son, general engravers in Philadelphia.

THEW, ROBERT

Born in England; came to the United States about 1850; and returned to England about 1865. Robert Thew worked in New York and in Cincinnati, and was a clever engraver of landscapes.

THOMPSON, —

Some poorly drawn and poorly engraved subject plates are thus signed. They were published in New York in 1834.

THOMPSON, D. G.

Born in England; died in New York about 1870. Thompson spent a considerable part of his early life in India with a brother who held some official position in

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that country. He was engraving in New York in 1856, working on portraits and landscapes. He was a good water-color artist.

THOMPSON, J. D.

In 1860 this capital line-engraver of landscapes was working in New York. He was probably a bank-note engraver.

THORNHILL, —

This man was a music engraver on copper, located in Charleston, S. C., early in the last century.

THORNTON, WILLIAM

Born in Tortola, West Indies, about 1761; died in Philadelphia in 1827. William Thornton was educated as a physician; was living in England and Scotland in 1781-83; and soon after the latter date he came to Philadelphia, as he was elected a member of the American Philosophical Society, of that city, on Jan. 19, 1787. He was a skilled architect and designed the Philadelphia library building, completed in 1790, and he later superintended the erection of the original Capitol at Washington. In 1802 Dr. Thornton was appointed the first superintendent of the U. S. Patent Office and he held that office until his death. He was prominently identified with the scientific investigation of his day.

Portions of Dr. Thornton's diaries, for 1780-83, are preserved in the Division of Manuscripts in the Library of Congress; and by the courtesy of Mr. Worthington C. Ford, chief of that division, extracts from these

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diaries have been furnished showing that Dr. Thornton, while in England, made a serious attempt at mezzotint engraving. He made various notes to this effect. On April 20, 1781, he "Began to Scrape a Mezzotinto"; on Oct. 15, 1781, he "Paid for taking off my mezzotints, 1£. 1s."; and "Paid Robinson for Engraving, 7s. 6d." The last entry probably refers to engraving the legend under his mezzotint. In 1782 he sends "one of my Mezzotinto prints," to various personal friends mentioned by name in the diary.

One of these mezzotints is preserved in the Library of Congress; it is dated in 1781. It is an enlarged copy of an engraved gem representing Cæsar Augustus, the plate being of full quarto size. The mezzotint work is fairly well executed; though the hand of the amateur is apparent in the modeling of the face and in the hair. The plate is dedicated to his friend the Rev. Doctor Baldwin, of Aldingham. It is signed "Thornton," in Greek characters.

THROOP, D. S.

In 1824 a fairly well-engraved stipple portrait of Lafayette was published, evidently made for a Lafayette badge. It is signed *D. S. Throop Sc., Utica, N. Y.*

THROOP, J. V. N.

This man was an engraver of portraits, in line and stipple, who was working for both New York and Baltimore publishers in 1835.



NAPOLÉON
CHARLES
Prince



FRANÇOIS
JOSEPH
de Parme

Né le 20 Mars 1811.

Gravé par Goussier del.

NAPOLEON, FRANÇOIS CHARLES JOSEPH
ENGRAVED BY
THOMAS GIMBREDE
1781-1832

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THROOP, O. H.

In 1825 O. H. Throop, an engraver of landscape and vignettes, had his office at 172 Broadway, New York City.

TIEBOUT, CORNELIUS

This engraver, who has the distinction of having been the first American-born professional engraver to produce really meritorious work, is supposed to have died in obscurity in Kentucky about 1830. The date of his birth is equally uncertain; for while some biographers state that he was born in New York in 1777, existing plates engraved by Tiebout show that he was doing creditable work in 1789. He was descended from a Huguenot family that came to this country from Holland, and held lands on the Delaware River as early as 1656; they also owned property in Flatbush, Long Island, in 1669.

Tiebout was apprenticed to John Burger, a silversmith of New York, and in this business he first learned to engrave upon metal. He was engraving maps and subject plates for New York publishers in 1789-90, and fairly good line portraits in 1793.

In the latter year he went to London to seek instruction under abler masters than he could find in his native country. He there learned to engrave in the stipple manner; and on Dec. 15, 1794, he published in London a large and well-executed stipple plate engraved after a painting by J. Green. In April, 1796, Tiebout published in London his quarto portrait of John Jay. This is probably the first really good portrait engraved by an

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American-born professional engraver; the mezzotint work of the artists Peale and Savage not properly coming under this category.

In November, 1796, Cornelius Tiebout was again located in New York, engraving and publishing prints in connection with his brother, Andrew Tiebout. His name disappears from the New York directories in 1799. He went to Philadelphia about that time and conducted an extensive business as an engraver in that city until 1825. He is said to have made considerable money in his business; but he lost this in some disastrous speculation, and then went to Kentucky, about 1825, and died there about five years later.

TILLER, ROBERT

There were two engravers of this name in Philadelphia, father and son. As nearly as can be ascertained, the father was an engraver of landscape, working in line in 1818-25; while the son engraved portraits in stipple and subject plates in line in 1828-36.

TISDALE, ELKANAH

Born in Lebanon, Conn., about 1771, and was living in 1834. In 1794-98 Tisdale was located in New York as an "Engraver and miniature painter"; but about the latter year he removed to Hartford and became a member of the Graphic Co., an association of engravers, though he was the designer of vignettes rather than their engraver. Dunlap says that he remained in Hartford until 1825; and he was designing and engraving plates for Samuel F. Goodrich, of that city, in 1820.

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Tisdale worked in both line and stipple; but his plates possess little merit. The earliest dated plates by Tisdale known to the writer are his full-page illustrations to Trumbull's "McFingal," published in New York in 1795.

Tisdale was a better designer than engraver, and he claimed to be a painter in his early life, though his best work was in the line of miniature portrait painting. A portrait of Gen. Knox, executed by Tisdale, was lately in the possession of Mr. A. H. Emmons, of Norwich, Conn.; it is claimed by good authority to be an excellent piece of work.

TODD, A.

This engraver etched a small bust of Washington, published for the Washington Benevolent Society, Concord, 1812. A firm of Gray & Todd engraved astronomical plates published in Philadelphia in 1817; but it can not be certainly said that the Todd is the same man in both cases.

TOPHAM, —

Well-executed landscape plates published in Cincinnati in 1852 are thus signed.

TOPPAN, CHARLES

Born in Newburyport, Mass., in 1796; living in 1868. Toppan was a pupil of Gideon Fairman and was with that engraver in Philadelphia in 1814. After doing some general engraving on his own account, on the death of Fairman in 1827 he became a partner in the bank-

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note company of Draper, Toppan, Longacre & Co. This firm later became Toppan, Carpenter, Casilear & Co., and in 1854 it was Toppan, Carpenter & Co. Having removed to New York, Mr. Toppan, in 1858-60, was president of the then American Bank Note Co., of that city.

TORREY, CHARLES CUTLER

According to "The Annals of Salem" (Salem, Mass., 1849), Charles Cutler Torrey was brought to Salem by his parents as an infant. He studied engraving in Philadelphia about 1815, and in 1820 he established himself in that business in Salem. While he is said to have engraved a few portrait plates and some general illustrations for the book publishers, his most notable work of this period is a large and well-executed plate showing a "North East View of the Several Halls of Harvard College." This print was published in Boston, in 1823, by Cummings, Hilliard & Co. A companion plate, showing a "South view of the Several Halls of Harvard College," was engraved by Annin & Smith and published by the same Boston firm. Torrey left Salem in 1823 and removed to Nashville, Tenn., where he died of a fever in 1827.

He was a brother of Manasseh Cutler Torrey, a portrait and miniature painter of Salem.

TRENCHARD, E. C.

A well-executed stipple portrait of Count Rumford is signed as *Drawn and Engraved by E. C. Trenchard*,

BIOGRAPHICAL SKETCHES

and it appears as a frontispiece to "The Essays of Count Rumford," published by D. West, Boston, 1798.

There is some difficulty in exactly locating this E. C. Trenchard, who was engraving for Boston publishers in 1798. An Edward Trenchard, under date of Dec. 29, 1794, signed an agreement in Philadelphia to establish in the United States a school or academy of architecture, sculpture, painting, etc.; and among the other signers to this document were the American engravers James Trenchard, John Vallance, Gilbert Fox, Robert Field, and John Eckstein.

The biography of Capt. Edward Trenchard, a naval officer prominent in the War of 1812, says that he was born at Salem, Salem Co., New Jersey, in 1784; studied art under the instruction of his uncle, James Trenchard, the Philadelphia engraver, and then went to England to complete his art education. But on April 30, 1800, this Edward Trenchard entered the U. S. Navy as a midshipman, and became prominent in that service, as stated. He died in Brooklyn, N. Y., Nov. 3, 1824. The pictorial book-plate of "Lieut. E. Trenchard, U. S. Navy," is described by Mr. Charles Dexter Allen; but it is unsigned by the engraver.

The signer of the Philadelphia agreement of 1794, and the Edward Trenchard who studied with his uncle before 1793—when James Trenchard left the United States—might well have been the engraver of the "Count Rumford" in 1798, so far as the dates are concerned. But the alleged date of birth of the naval officer, Edward Trenchard, is 1784; and the engraving is almost too well done to have been the work of a boy of fourteen

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years of age. On the other hand, this date of 1784 may be in error, and the later naval officer may have engraved not only the portrait in question, but his own book-plate as well.

TRENCHARD, JAMES

Trenchard's grandson, Mr. James Thackara, of Lancaster, Pa., says that James Trenchard came to Philadelphia from Penns Neck, Salem Co., N. J. He was located in Philadelphia as an engraver and seal-cutter as early as June, 1777; and in 1787 he was the artistic member of the firm that established the "Columbian Magazine." In 1793 Trenchard went to England and remained there.

Dunlap says that Trenchard learned to engrave with J. Smither, in Philadelphia. He engraved a few portraits and a number of views in and about Philadelphia, but his work was poor. He was also a die-sinker, and made the dies for the medal of the Agricultural Society of Philadelphia, 1790.

James Trenchard was possibly a son or nephew of George Trenchard, of Salem, N. J., who was Attorney-General of West New Jersey in 1767.

TRIPLER, H. E.

About 1850-52 this engraver of portraits and historical plates was working for New York publishers. In connection with John Bannister he engraved for "Sartain's Magazine," of Philadelphia.

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TUCKER, WILLIAM E.

Born in Philadelphia in 1801; died there in 1857, says Mr. Baker. Tucker was a pupil of Francis Kearny, in Philadelphia, and he also studied in England for a time, as we find prints signed *Engraved in London by W. E. Tucker*. Tucker's name as an engraver appears continuously in the directories of Philadelphia from 1823 until 1845.

Tucker was an excellent engraver in line and in stipple; but his best signed work is found among his small Annual plates. Later in life he devoted himself almost entirely to bank-note engraving.

TULLY, CHRISTOPHER

The "Pennsylvania Magazine" for 1775 contains a large copperplate of a machine for spinning wool, which the text informs us "was drawn and engraved by Christopher Tully, who first made and introduced this machine into this country." While nothing more is known to the compiler of Tully as an engraver, the above plate was evidently made in connection with the work of the Society for Promoting American Manufacturers, organized in Philadelphia in 1775. To this society C. Tully and John Hague submitted models of machines for spinning wool and cotton goods; these two machines were so similar in design that the committee appointed to examine them finally decided to divide between these two inventors the prize of £30 offered by the society. No other engraved work by Tully is known to the compiler.

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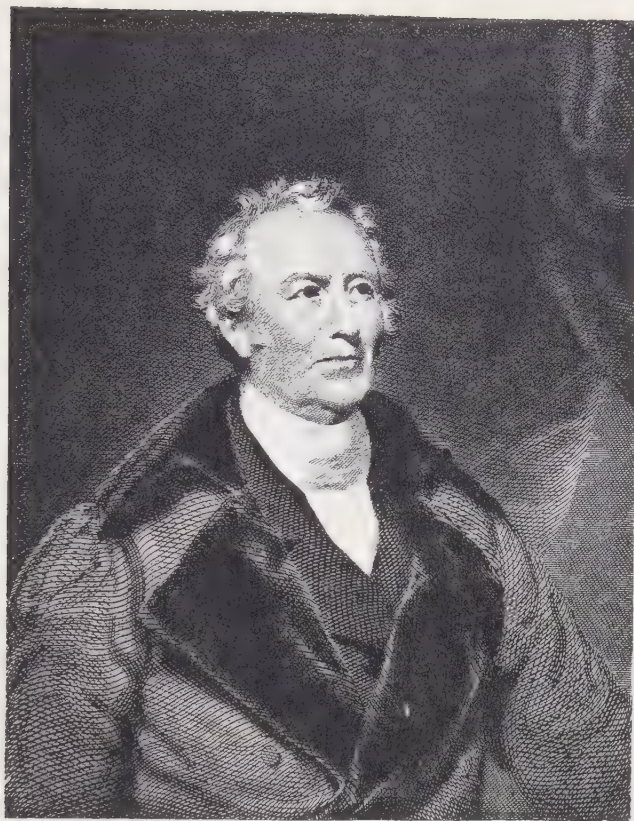
TURNER, JAMES

As an engraver James Turner's name first occurs in Boston, Mass., signed to a curious view of Boston which appears in the "American Magazine" for 1744. In the "Boston Evening Post" of June 24, 1745, he advertises his varied accomplishments as follows:

"James Turner, Silversmith & Engraver. Near the Town-House in Cornhill Boston. Engraves all sorts of Copper Plates for the Rolling Press, all sorts of Stamps in Brass or Pewter for the common Printing Press, Coats of Arms, Crests, Cyphers, &c., on Gold, Silver, Steel, Copper, Brass, or Pewter. He likewise makes Watch Faces, makes and cuts Seals in Gold, Silver, or Steel: or makes Steel Faces for Seals, and sets them handsomely in Gold or Silver. He cuts all sorts of Steel Stamps, Brass Rolls and Stamps for Sadlers and Bookbinders, and does all sorts of work in Gold and Silver. All after the best and neatest manner and at the most Reasonable Rates."

While in Boston Turner engraved, among other plates, the three large folding maps used in a "Bill in the Chancery of New Jersey," published in New York in 1747 by James Parker. He also there engraved a fairly good portrait of the Rev. Isaac Watts.

About 1758 James Turner appears in Philadelphia as an engraver and print-dealer on Arch Street; and he was probably working there before this date, as he was the engraver of the large map of the "Province of Pennsylvania" published by Nicholas Scull in Philadelphia in 1759. He engraved several book-plates for residents of



Printed by Waldo & Jowett, for the Trumbull Gallery, Yale College, New Haven. Engraved by A. B. Durand.

JOHN TRUMBULL

... of Congress in the year 1833 by James Herring in the clerk's office of the
District Court of the Southern District of New York

COLONEL JOHN TRUMBULL
ENGRAVED BY
ASHER BROWN DURAND
1796-1886

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Philadelphia; and the Penn coat of arms which appears in the headline of the "Pennsylvania Gazette" of this period, and signed by Turner as engraver, is probably an example of the "stamps in Brass or Pewter for the common Printing Press" referred to in his advertisement above.

James Turner died in Philadelphia late in the year 1759, as we find in the "Pennsylvania Gazette," of December, 1759, a notice of the sale of the household effects of "James Turner, Engraver, deceased." Among these effects were "engraving Tools, a number of Copper-plates and Pictures."

TUTHILL, W. H.

In 1825 Tuthill was designing for the early New York lithographer Imbert; in 1830-31 he was engraving portraits, landscape and book illustrations for New York publishers. The engraving firm of Tuthill & Barnard was working in New York at a later date. A small but clever etching of "Mr. Robert as Wormwood," published in New York, is signed "Tuthill fec't," and can be ascribed to this man.

UNDERWOOD, THOMAS

Born about 1795; died at Lafayette, Ind., July 13, 1849, "age 54 years." Underwood was a good bank-note engraver working in Philadelphia in 1829. He was a member of the bank-note company of Fairman, Draper, Underwood & Co., and after 1841, of Underwood, Bald, Spencer & Hufty.

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VALDENUIT, —

Some of the portrait plates issued by St. Memin, previous to 1797, are signed *St. Memin & Valdenuit, No. 12 Fair St., N. York.* Mr. Baker thinks that Valdenuit assisted in the engraving; but he may have been merely associated with St. Memin in the business of publishing or issuing these plates.

VALENTINE, ELIAS

Valentine was a copperplate printer and engraver living in New York in 1810–18, according to the directories. As an engraver he seems to have done very little work. One of his signed plates is really a worked-over plate engraved by W. S. Leney, and another also seems to be a doctored plate.

VALLANCE, JOHN

Born in Scotland; died in Philadelphia, June 14, 1823, "in the 53rd year of his age." Vallance apparently came to Philadelphia about 1791, as his name as an engraver appears in that city in 1791–99, and in 1811–23. It can not be stated where he was in the interval 1800–10. In 1794, as a member of the firm of Thackara & Vallance, he was engraving in Philadelphia, and Edwin ascribes to Vallance the portrait of John Howard signed by this firm. But the stipple portrait of Hugh Blair, signed by Vallance alone, is the best example of his work seen; it is a good engraving. Vallance engraved a large number of encyclopedia plates and general work of this description. He was one of the founders of the Association of Artists in America, organized in Philadelphia in

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1794; and in 1810 he was treasurer of the Society of Artists, of the same city. He was for a time a member of the engraving firm of Tanner, Vallance, Kearny & Co., of Philadelphia. Vallance was an excellent script engraver, and good early bank-notes bear his name.

VERGER, PETER C.

The only known plate of Verger is "The Triumph of Liberty," a folio plate signed *Engraved by P. C. Verger, Nov. 1796*. Mr. Baker, in describing this plate, says that Verger was an engraver in New York, and the preceptor of Benjamin Tanner. But Tanner was actually engraving in New York in 1794, two years before the name of "Peter Verger, engraver on fine stone" appears in the New York directory for the one year 1796. The contention of the writer is that Verger was not a copperplate engraver, and that this plate was engraved in France for an American market, and was probably brought over here by Verger and published by him in New York.

Verger was an "engraver upon fine stone," an art demanding a very different training and entirely different methods from those required in engraving upon copper. Then the plate referred to is very well engraved, consumed a long time in its execution, and is evidently the work of an expert engraver. It is hardly possible that a seal-engraver should be an equally good copperplate engraver. Nagler, in his *Kunstler-Lexicon*, in speaking of Claude du Verger, a landscape-painter of 1780, refers to "a younger Verger," who was an engraver on precious stones, working in Paris in 1806. May not this "younger

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Verger" be the "Peter Verger, engraver on fine stone," who was in New York in 1796 and then disappears from this country?

An examination of the composition of the engraving itself proves that it could not have been designed by an American, or by one knowing anything about the history of the Revolution. It was evidently intended to commemorate the successful issue of the War for Independence, and made for sale in the United States; yet it contains no mention of Washington, while recording the names of officers of comparatively little prominence, like those of Scammel and Barber. On a monument "Sacred to the memory of the American heroes, fallen in defence of their Country" are inscribed the names of about a dozen American soldiers, half of whom died peacefully in their beds long after the Revolution. And at the foot of a column, surmounted by a very French representation of Liberty, is an urn inscribed "J. J. Rousseau," who is thus enrolled among American patriots. The wording of the long explanatory inscription is also strongly indicative of French origin, without revision by one familiar with American history.

According to the inscription below, the designer of this plate is *J'n. F'is, Renault. N. York*. This is the same man who painted the equally historically incorrect representation of "The British Surrendering their arms to Genl. Washington, 1781." In this composition the central position is given to the Duc de Lauzun and to Lafayette; Cornwallis tenders his sword to Washington; the American flag bears the eagle of the Cincinnati, and the buildings in the background are totally

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un-American. This picture was evidently composed in France, as the "Triumph of Liberty" must have been, and by the same man. It is possible that Renault was with the French army at Yorktown, as he uses the name of Scammel, who was killed at Yorktown, among his fallen heroes. But if he were there, he paid little attention to facts in his composition.

It might be interesting to note in this place that the original painting of the "Surrender of Cornwallis" by J. F. Renault, was exhibited by him in this country before 1824.

VERNON, T.

Born in England; there learned to engrave, and he did much work for the "London Art Journal" before he came to New York, about 1853. Vernon was chiefly employed here by the bank-note engraving companies, and he returned to England in 1856-57.

WAGNER, H. S.

About 1850 H. S. Wagner was engraving portraits in mezzotint, and also publishing portraits, in Philadelphia. These portraits were largely those of clergymen.

WAGNER, WILLIAM

William Wagner was a seal-engraver in York, Pa., in 1820-35. He made a few crude attempts at engraving on copper; his plates including a portrait of Rubens and a view of York Springs. He was treasurer of the York High School in 1835.

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WAGSTAFF, C. E.

This engraver of portraits in stipple was working in Boston about 1840-45; he was an associate of Joseph Andrews for a time.

WALTER, ADAM B.

Born in Philadelphia in 1820; died there Oct. 14, 1875. Walter was a pupil of Thomas B. Welch, and he was associated with Welch in the engraving business until 1848. He was an excellent engraver of portraits, chiefly executed in mezzotint.

WARNER, C. J.

The only plate of this man known to the compiler is a fairly well-executed stipple portrait of Gen. Anthony Wayne. It was published by C. Smith, New York, 1796; and probably appeared in the "Monthly Military Repository," published by Smith in that year.

WARNER, GEORGE D.

This name is signed to a botanical plate published in the "New York Magazine" for December, 1791. The book-plate of George Warner is signed *Warner Sculpt*, and is probably the work of this engraver.

WARNER, WILLIAM

Born in Philadelphia about 1813; died there in 1848, says Mr. Baker. Warner was a portrait-painter and a self-taught engraver in mezzotint. He made comparatively few plates, but the larger of these are admirable examples of mezzotint work.

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WARNICKE, JOHN G.

Died in Philadelphia Dec. 29, 1818. In 1811-14, and again in 1818, Warnicke was engraving in Philadelphia. His one portrait found by the compiler, that of Franklin, is a very good piece of stipple work.

WARR, JOHN

There were two men of this name in Philadelphia, in 1821-45, working as "general engravers." The older man was seemingly engraving in 1821-28; and the younger man, *John Warr Jr.*, was engraving in 1825-45. Their work consisted chiefly of vignettes, business-cards, etc., but these are well engraved.

WARR, W. W.

This W. W. Warr was a script engraver working in Philadelphia about 1830. He usually signed plates in connection with John Warr, as *Engraved by J. & W. W. Warr*.

WARREN, A. COOLIDGE

Born in Boston, Mass., March 25, 1819; died in New York, Nov. 22, 1904. Mr. Warren was the son of Asa Warren, a portrait and miniature painter, and was apprenticed in 1833 to Bigelow Bros., jewelers, of Boston. But showing a decided inclination toward engraving, he was placed, a little later than this, with the Boston engraver George G. Smith. At the end of his apprenticeship Warren spent another year under the tuition of Joseph Andrews, and became a reputable line-engraver of vignettes and book illustrations. For a num-

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ber of years he was in the employ of the New England Bank Note Co. and the Boston publishers Ticknor & Fields. But as the result of too much night work he was compelled to abandon engraving for about five years. In this interval he drew upon wood for other engravers.

In 1863 Mr. Warren removed to New York and engraved for the Continental Bank Note Co. and for book publishers. In June, 1899, he entirely lost the sight of one eye, and was compelled to permanently abandon his profession. He occupied his later years in painting.

WATTS, J. W.

About 1850 Watts was a line-engraver of landscape in Boston; he later etched some very good portraits.

WELCH, THOMAS B.

Born in Charleston, S. C., in 1814; died in Paris, Nov. 5, 1874. According to Mr. Baker, Welch was a pupil of James B. Longacre in Philadelphia; and apparently soon after his release from his apprenticeship he formed a business connection with A. B. Walter. Over his own name he produced some good portraits in stipple, and some large ones in mezzotint. For the *Annals* he engraved some admirable pure line plates.

About 1861 Welch abandoned engraving and went abroad to study art, and he remained in Paris for a number of years. As showing his earlier tastes in this direction, the Philadelphia directories of 1841-45 give his occupation as "portrait-painter."



John F. E. Prud'homme

J. Prud'homme, Paris

THE VELVET HAT
ENGRAVED BY
JOHN F. E. PRUD'HOMME
1800-1888

BIOGRAPHICAL SKETCHES

WELLMORE, E.

This capital engraver in stipple and in line was a pupil of James B. Longacre in Philadelphia, and over his own name he engraved some of the portraits in the "National Portrait Gallery," of 1834-35. At a much later period he was engraving book illustrations in New York. He is said to have finally become a clergyman. Wellmore was also a miniature painter, as we find engravings and lithographs done after portraits painted by E. Wellmore.

WELLS, J.

The only information obtainable is that J. Wells was a map engraver working in New York in 1836.

WELLSTOOD, JAMES

Born in Jersey City, N. J., Nov. 20, 1855; died there March 14, 1880. James Wellstood was the son of William Wellstood and was the pupil of his father. He became a successful and promising engraver, and at the time of his death he was a member of the engraving firm of William Wellstood & Co. His principal plates were "The Pointer" and "Safe in Port," the latter after a painting by Thomas Moran.

WELLSTOOD, JOHN GEIKIE

Born in Edinburgh, Scotland, Jan. 18, 1813; living in 1889. Wellstood came to New York in 1830, and was employed by Rawdon, Wright & Co., and he remained with that engraving firm until 1847, when he began business for himself. In 1858 his firm was merged into what is now the American Bank Note Company, and he was

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connected with this company until 1871. In the latter year he founded the Columbian Bank Note Company in Washington, D. C.; and while president of that company he designed and partially engraved the backs of all the U. S. Treasury notes issued at that time. When the printing of United States notes passed into the hands of the Treasury Department, Wellstood returned to New York, and was still employed in 1889 as a script engraver by the American Bank Note Company. Wellstood made many improvements in the manufacture of bank-notes.

WELLSTOOD, WILLIAM

Born in Edinburgh, Scotland, Dec. 19, 1819; died Sept. 19, 1900. William was a brother of John G. Wellstood and came to New York with his parents in 1830. He began work there as a letter engraver, but he later devoted himself to landscape and pictorial work. From 1846 to 1871 he was employed by the Western Methodist Book Concern, in Cincinnati, O., and by various New York firms. He was a good line-engraver and produced a large amount of work.

WESTON, HENRY W.

Weston was engraving—in a feeble manner—maps, Bible illustrations, etc., in Philadelphia, in 1803–06, for Mathew Carey, the book publisher of that city.

WESTWOOD, CHARLES

Born in Birmingham, England, and came to the United States in 1851 with John Rogers, the engraver,

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says Mr. Hollyer. Westwood was a clever general engraver; but he was dissipated, and committed suicide about 1855.

WHELPLEY, P. M.

About 1845 this capital engraver was located in New York. He engraved portraits in mezzotint.

WHITE, GEORGE H.

Some fairly good portraits, engraved in a mixed manner, about 1870, are thus signed.

WHITE, G. I.

This good line-engraver of portraits was working about 1825–30 in this country; but none of the prints seen give any indication of locality.

WHITE, THOMAS STURT

The "New England Weekly Journal," for July 8, 1734, contains the following notice of a possible early engraver and printer of copperplates; though no signed work is known to the writer:

"THOMAS STURT WHITE. Engraver from London. Not having met with such success as he expected since he came to Boston; hereby gives Notice that he intends for London in the Fall, unless he meets with sufficient encouragement to oblige him to stay. This therefore is to inform all Gentlemen, Goldsmiths, and others, that they may have all manner of Engraving either on Gold, Silver, Copper, or Pewter; likewise Roll-

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ing Press Printing, as well and cheap as is performed in London.

“N. B. The said White lives at the Second Door on the Right Hand in Williams Court, in Cornhill.”

WHITECHURCH, ROBERT

Born in London in 1814; was living in 1883. Mr. Baker says that Whitechurch did not commence to engrave until he was thirty years of age. He came to the United States about 1848 and lived for some years in Philadelphia. In his later professional life he worked for the Treasury Department at Washington. He was an excellent engraver of portraits in line, stipple, and mezzotint.

WIGGIN, J.

This is a fraudulent signature. A portrait of Benjamin Rush—in line—was *Engraved by J. Akin* and published by him in Philadelphia, March 20, 1800. A later impression of this plate is found with the engraver and a long dedicatory address erased; it is relettered *Engraved by J. Wiggin*.

WIGHTMAN, THOMAS

“The Croaker,” a writer in the “Boston Courier,” Sept. 22, 1849, refers to Thomas Wightman as “a young artist” who came to Boston from England about 1806. But Wightman was in New England prior to 1806, as “Dean’s Analytical Guide to Penmanship” was published in Salem in 1802, illustrated by twenty-five copperplates. We are told that these plates were “Collected

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by Henry Dean and correctly engraved by Thomas Wightman." Wightman also engraved some of the plates for a mathematical text-book published in 1806 by Prof. Webber, of Harvard College. In 1814 he was in the employ of the Boston engraver Abel Bowen, and engraved for "The Naval Monument," published by Bowen in that year. The portraits executed by Wightman are fairly well done in stipple; and the publication dates of his prints would indicate that he was working until 1820. A few book-plates bear his name as engraver.

WILCOX, J. A. J.

Wilcox engraved a few admirable portraits in line in Boston, about 1875.

WILLARD, ASAPH

As early as 1816 this engraver was in business in Albany, N. Y., as a member of the firm of Willard & Rawdon, bank-note and general engravers. In 1819-28 he was a member of the Graphic Co., of Hartford, Conn. He was an engraver of maps, portraits, subject plates, etc., and his plates have little merit. Willard is mentioned as having been the first preceptor of John Cheney.

WILLIAMS, E. G. & BRO.

This engraving firm was producing portraits in New York in 1880.

WILLIAMS, H.

The few weak stipple portraits thus signed are all both painted and engraved by H. Williams. John

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Rubens Smith engraved several portraits after paintings by Henry Williams, who is referred to by Dunlap as a portrait-painter working in 1812-16. This man was probably the engraver. The only indication of locality and date is found on his engraved portrait of Elias Smith, which was published at Portsmouth, N. H., in 1816. In 1814 Williams published in Boston "The Elements of Drawing," illustrated by twenty-six copper-plate engravings. As this book has not been seen by the writer, he can not say whether these plates were engraved by Williams or not.

As late as 1824 H. Williams advertises as a portrait and miniature painter in the "New England Palladium," with a studio at No. 6 School Street, Boston. This notice says that "He also continues to paint from the dead in his peculiar manner by Masks, etc."

WILLSON, J.

Crudely engraved music and the accompanying words is signed by this engraver. There is no indication of place or date; but it is bound up with other music published by J. & M. Paff, Nos. 2 and 3 City Hotel, Broadway, New York. The work was probably done about 1800-10.

WILMER, WILLIAM A.

Died about 1855, says Mr. Baker. Wilmer was a pupil of James B. Longacre in Philadelphia, and engraved some excellent portrait plates in stipple for the "National Portrait Gallery."

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WILSON, ALEXANDER

Born in Paisley, Scotland, July 6, 1766; died in Philadelphia, Pa., Aug. 23, 1813. In the life of this eminent ornithologist we are told that Wilson was taught to draw, color, and etch by his friend Alexander Lawson, the engraver, and he rapidly attained a marked degree of proficiency in delineating birds. For his own great work on "American Ornithology" he later etched two plates from his own drawings.

WILSON, D. W.

This name, as *D. W. Wilson Sc. Alb'y*, is appended to a ticket issued by the "Managers of the County Pastoral Ball." There is no indication of place, other than Albany; but the plate is headed by a well-engraved vignette showing Agriculture and Manufacture on each side of a bee-hive surmounting an oval containing a sheep. In a circle over the vignette are the words "Farmers Holyday." The date of the work is about 1825-30. D. W. Wilson engraved a book-plate for Samuel Pruyn, of Albany.

WILSON, JAMES

This name, in conjunction with that of Isaac Eddy, is appended to a large copperplate "Published by Isaac Eddy, Weathersfield, Vermont, 1813." The plate represents, in the form of a tree, the growth of the nations of the world from the time of Adam. The inscription on the plate reads *Engraved by James Wilson, Bradford, and by Isaac Eddy, Weathersfield, Vermont.*

AMERICAN ENGRAVERS

As this plate is largely script, James Wilson may have confined his work to the script; the representation of Adam naming the beasts closely resembles other work of Eddy.

WILSON, W. W.

About 1850 some well-engraved portraits were issued in Boston, signed *W. W. Wilson Eng'r & Print'r 35 Wash'n S't.*

An etched portrait of Washington is signed *Wm. Wilson N. Y. 1849.* This may be the same man as above.

WISE, C.

Born in England; died about 1889, says Mr. Hollyer. Wise came to the United States in 1850, and he engraved for New York publishers and for J. M. Butler, of Philadelphia. Wise was a good engraver of portraits in stipple.

WISSLER, JACQUES

Born in Strasburg, Germany, in 1803; died in Camden, N. J., Nov. 25, 1887. Wissler was trained to engrave and to lithograph in Paris, and he came to the United States in 1849. He was in Richmond, Va., at the outbreak of the Civil War, and he was employed by the Confederate government to engrave the plates for its paper currency and bonds. At the close of the war he removed to Macon, Miss.; but finally settled in Camden, N. J., where he continued to engrave, and to produce portraits in crayons and in oil. None of his signed work is known to the compiler.



Wm Lewis Esq.

Engraved by Goodman & Piggot from the Original Picture by Stuart for the "Scotsman" Magazine.

HON. WILLIAM LEWIS

ENGRAVED BY

CHARLES GOODMAN AND ROBERT PIGGOT

1790-1830

1795-1887

BIOGRAPHICAL SKETCHES

WOOD, J.

A well-executed stipple plate, representing "The Medical College of South Carolina," forms the frontispiece to a medical address delivered by Stephen Elliot, LL.D., published in Charleston, S. C., in 1826. It is signed by J. Wood as engraver.

WOODCOCK, T. S.

Born in Manchester, England; came to New York about 1830; and in 1836 he was working in Philadelphia. A portrait of Andrew Jackson, published in New York in 1834, is engraved with a ruling-machine and is signed by Woodcock. About 1840 Woodcock was located in Brooklyn as an engraver and print-publisher; and about this time we find some beautiful plates of butterflies *Engraved by Woodcock & Harvey, Brooklyn*. Woodcock finally inherited some money and returned to England.

WOODRUFF, WILLIAM

This engraver of portraits and landscape was in business in Philadelphia in 1817-24. He worked quite well in both line and stipple. After 1824 he apparently removed to Cincinnati, as we find prints engraved by him in that city.

WOODWARD, E. F.

The maps and small vignettes of events in American history, in a school atlas published in Hartford, Conn., in 1839, are signed as *Engraved by E. F. Woodward*.

AMERICAN ENGRAVERS

WOOLLEY, WILLIAM

This clever engraver in mezzotint produced two portraits of George Washington and a companion plate of Mrs. Washington. These plates were published by David Longworth, at the Shakespeare Gallery, No. 11 Park, New York, probably about 1800.

Our interest in this engraver lies in the fact that the larger memorial plate bears the inscription *David Longworth Direxit. | Woolley—Pinxit et Sculpsit.* | While this inscription might suggest an American origin, it is more reasonable to assume that David Longworth simply suggested the design; ordered a painting and engraving made in London, and then imported both and published the print as above stated in New York. This contention is borne out by the fact that no other plates by Woolley are known to the writer; and the majority of the Washington portraits by Woolley now in the hands of American collectors were purchased in London. They apparently had a very limited sale in this country. In an altered and reduced state the plate has been printed from in recent years.

WORSHIP, —

This name is signed to some rather poor line-engravings of plans, machinery, etc., published in Philadelphia in 1815–20.

WRIGHT, CHARLES CUSHING

Born in Damascota, Me.; died in New York, June 11, 1854. Wright was left an orphan at an early age and was adopted by a Charles Cushing, whose name he later

BIOGRAPHICAL SKETCHES

assumed. After some service as a soldier in the War of 1812, he settled in Utica, N. Y., and engaged in business as a watchmaker. In 1824 he was associated with A. B. Durand, in New York, in etching, engraving, and making dies for embossed work. Later he became an admirable die-sinker, making the dies for a number of medals awarded by the National and by State governments. He was one of the founders of the National Academy of Design in New York in 1826. He was living in Savannah in 1820, and was engraving in Charleston, S. C., in 1824.

Wright attempted line-engraving without much success; his best work is found among his etched portraits.

WRIGHT, G.

This very good engraver of vignettes, buildings, etc., was working in Philadelphia in 1837. About this date the engraving firm of Wright & Balch was producing line portraits in New York. The Wright of this firm was probably the above.

WRIGHT, JOSEPH

Born in Bordentown, N. J., July 16, 1756; died of the yellow fever in Philadelphia in 1793. He was the son of Joseph and Patience Lovell Wright. About 1772, and after the death of the father, the mother took the children to London, where Patience Wright became somewhat famous as a modeler of heads in wax. She earned sufficient money to give Joseph a good education, and Dunlap says that he studied art under the patronage of Benjamin West and the tuition of John Hopp-

AMERICAN ENGRAVERS

ner, the English portrait-painter who married a sister of Joseph Wright. Before he left England, Wright had gained sufficient fame as a portrait-painter to have secured as a sitter the Prince of Wales, afterward George IV.

In 1782 Wright was in Paris painting portraits under the patronage of Benjamin Franklin. In October, 1782, he set sail from Nantes for the United States; but he was shipwrecked, and finally reached Boston after a long voyage. Dunlap, who knew Wright personally, says that in October, 1783, he met Wright at Rocky Hill, near Princeton, bringing a letter from Franklin to Washington. At this place Wright is said to have painted his first portrait of General Washington and one of Mrs. Washington. He afterward drew a profile portrait of Washington and etched it. In 1784 he painted another portrait of Washington for the Comte de Solurs.

In 1787 Wright had a studio in Pearl Street, New York, and in that city he married a Miss Vandervoort. He later removed to Philadelphia; he there painted portraits, modeled in clay, and practised die-sinking. This latter accomplishment gained for him, shortly before his death, the appointment of die-sinker to the U. S. Mint. He made a design for a cent of 1792, though it is not known that this design was ever executed; but he made the dies for a Washington medal, after the Houdon bust, and for a medal voted by Congress to Major Lee.

His etching of Washington, though quite well executed, is the only plate by Joseph Wright on record.

BIOGRAPHICAL SKETCHES

WRIGHTSON, J.

Born in England; came to the United States about 1854. Wrightson was a reputable line-engraver of landscape and book illustrations. He worked in Boston and in New York; but soon after 1860 he returned to England and died there in 1865.

YEAGER, JOSEPH

This general engraver in line and etcher of portraits was working in Philadelphia from 1816 until 1845. He closely copied Cruikshank's etchings for American editions of "Harry Lorrequer" and other English works.

YOUNG, JAMES H.

Young was in business as a "general engraver" in Philadelphia in 1817-29, 1833-36, and 1839-45. At times he was a member of the firms of Kneass & Young, and Young & Delleker, both in business in Philadelphia. The only plates found signed by Young alone are early encyclopedia plates in line.

NOTES AND QUERIES

IN searching early American newspapers for data used in this work, the writer has found a number of advertisements relating to well-known prints, or to prints not known by existing impressions. As these notes are curious and interesting to the collector, some of them are here republished.

Arms of the Philadelphia Engravers

IN the account of the Grand Federal Procession held in Philadelphia, July 4, 1788, to celebrate the Declaration of Independence and the establishment of the Constitution, we find the following somewhat mixed heraldry:

“LXXIII. Engravers. Their armorial ensigns, occasionally devised were—Orr on a chevron, engrailed gules, between a parallel ruler sable, barred and studded of the first, and two gravers, salter-ways azure, handled of the third; three plates: the crest, a copperplate on a sand-bag proper; inscribed underneath in large capitals—ENGRAVERS.”

PENNSYLVANIA GAZETTE, July 9, 1788.

Arnold's Treason

“JUST published and to be Sold by Francis Bailey. The Continental Almanac: Containing, besides everything necessary in an Almanac, a description of the Figures (the Devil and Gen-

AMERICAN ENGRAVERS

eral Arnold, &c.) exhibited and paraded through the streets of Philadelphia, on Saturday, the 30th of September, 1780, illustrated with a Plate neatly engraved."

PENNSYLVANIA GAZETTE, Nov. 1, 1780.

Attack on Fort Sullivan

"JUST printed and published for the subscribers, by Daniel Humphreys. A Plan of the Attack of Fort Sullivan, the Key of Charleston, in South Carolina, on the 28th. day of June, 1776, by his Majesty's squadron, commanded by Sir Peter Parker. By an Officer on the spot. Engraved from the original printed in London. Price One Dollar."

PENNSYLVANIA GAZETTE, June 11, 1777.

Aitken's View of the Battle of Charlestown

"To the Public. Now engraving for the Pennsylvania Magazine or American Monthly Museum, a neat and correct View of the late Battle at Charlestown, not inferior to any hitherto proposed, and shall be printed in a size proper for the Magazine or a Family piece. Non subscribers are to pay for this Number of the Magazine One Shilling and Sixpence, on account of the great expense of the engraving; those Gentlemen who incline to purchase this View of the Battle may be furnished with it at the moderate price of Sixpence."

PENNSYLVANIA GAZETTE, Sept. 20, 1775.

Romans' View of the Battle of Charlestown

"It is proposed to Print. An exact View of the late Battle of Charlestown, June 17, 1775. It shall be printed on a good crown imperial paper, and to be delivered to the subscribers in



THOMAS GAMBLE ESQ^r

late of the U.S. Navy

Engraved by J. B. Longacre from a Painting by Waldo

From the U. S. Magazine.

CAPTAIN THOMAS GAMBLE

ENGRAVED BY

JAMES BARTON LONGACRE

1794-1869

NOTES AND QUERIES

about ten days. The price to subscribers is 5s. plain, and if coloured, 7s. 6d."

PENNSYLVANIA GAZETTE, Sept. 20, 1775.

Dawkins' View of the Pennsylvania Hospital

"A PROSPECTIVE View of the Pennsylvania Hospital, taken by Messieurs Winters and Montgomery, for the Subscriber (with the Approbation of the Managers of the said Hospital) which is now engraving and may be expected in two Weeks.

"The Public may be assured that it will be finished in the neatest Manner. The Subscriber presumes that this Undertaking will be highly favoured by all Lovers of the Institution. Those Gentlemen that would chuse to have them coloured, framed and glaized, are requested to send their Commands to the Subscriber, in Third-street, between Market and Arch Streets, and opposite Mr. Joseph Fox's.

"Robert Kennedy.

"N. B. Copper-Plate Printing performed in the neatest manner, and at the most reasonable Rates."

PENNSYLVANIA GAZETTE, Oct. 29, 1761.

THIS quarto plate was engraved by Henry Dawkins and John Steeper, and is described under Dawkins.

Portraits of John Dickinson and John Wilkes

"LATELY Published and Sold by Robert Bell. At James Emerson's, in Market street, near the river, and at John Hart's New Vendue Store, in Southwark. Price one shilling. An elegant engraved copper plate print of the PATRIOTIC AMERICAN FARMER. The same framed and glaized. Price five shillings. Also lately published, price one shilling, a very fine engraved copper plate

AMERICAN ENGRAVERS

print of JOHN WILKES, Esquire, the Champion of Liberty. The same framed and glaized price Five Shillings."

SUPPLEMENT TO PENNSYLVANIA JOURNAL, Nov. 3, 1768.

THE portrait of John Dickinson, the "Patriotic American Farmer," is ascribed to James Smither as engraver, and is described under that head. The portrait of Wilkes here referred to is unknown to the compiler; it may have been engraved also by Smither; or it may be an imported print.

Proposals to Engrave—Battles of Eutaw Springs and The Cowpens

"THE Fine Arts. To the Citizens of the United States. Having employed a considerable part of my life in acquiring a knowledge of the fine arts, from the most celebrated and esteemed masters in Europe, and being highly ambitious in transmitting to posterity, portraits of some of those illustrious characters, whose heroism contributed greatly to the establishment of the liberties of America; and also of some of those brilliant battles, which will forever be regarded as master pieces in the military art, . . . I propose engraving representations of the two very important battles fought at—The Eutaw Springs & The Cowpens. In the State of South Carolina. I have this day opened a subscription for publishing the above pieces, and if my undertaking shall recieve the patronage and support, which I flatter myself one so interesting to my countrymen may expect, I will be enabled to continue my plan of publishing other important scenes from our revolutionary war. That of the Eutaw Springs was painted by the much celebrated Stothard. The prints will be engraved in the line manner from two original pictures, and their size will be two feet one inch, by one foot six inches. The price for each print will be 15 dollars. In addition to the above prints, I propose engraving, as a centre piece—The Capture of

NOTES AND QUERIES

Major Andre.—From Stothard. The price will be 8 dollars. The size will be 1 foot 2 inches, by 1 foot.

“James Aiken, of Charleston.

“South Carolina. Powell street, 4 doors from Fifth Street, between Spruce and Pine Streets.

“Subscriptions for the above prints, or either of them, will be recieved by C. W. Peale, at his museum, and by C. Tiebout, engraver, No. 29 Golden Hill street, New York, etc.”

CLAYPOOLE'S ADVERTISER, Phila., June 17, 1797.

Portrait of John Hancock

“THIS Day is Published and to be Sold by Nicholas Brooks. A Neat Mezzotinto Print of the Hon. John Hancock, Esq., President of the Continental Congress. Price plain 3.9, or 5.9, elegantly coloured.

“Likewise may be had at the above Place, a large exact View of the late Battle at Charlestown, elegantly coloured, at 7s. 6: or put in a double carved and gilt Frame, 20 by 16 inches, with Crown Glass at 8s. 6.”

PENNSYLVANIA GAZETTE, Nov. 1, 1775.

THE John Hancock print is not recognized by the writer; but the last mentioned is evidently Romans' “View of the Battle of Charlestown.”

City and Fortress of Louisbourg

“A PLAN of the City and Fortress of Louisbourg; with a small plan of the Harbor: Done in Mezzotinto—from the Original Drawing of Richard Gridley, Esq. Commander of the Train of Artillery at the Siege of Louisbourg. Sold by J. Smibert, in Queen Street, Boston.”

NEW YORK WEEKLY POST BOY, Oct. 6, 1746.

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THOUGH not seen by the writer, this plate was probably engraved by Peter Pelham.

H. Gaine's Plan of New York

THE NEW YORK MERCURY, Feb. 12, 1770, advertises as follows: "Just published and Sold by H. Gaine A Plan of the City of New York, Dedicated to Sir Henry Moore, Bart. Price 16s coloured, 8s. plain." This plan is printed on imperial paper and "the streets are laid down very exact. The whole carried considerably further than Corlear's Hook."

The "Mercury" for Oct. 15, 1770, advertises either this or another plan as follows: "Sold by H. Gaine, A Plan of the City of New York and its Invirons. Surveyed and laid down in the years 1766-67, With a South Prospect of the same taken from the Governor's Island. In this plan is taken in Pawle's Hook, Red Hook, the Long Island Shore and the Islands in our Bay."

Plan of New York of 1755

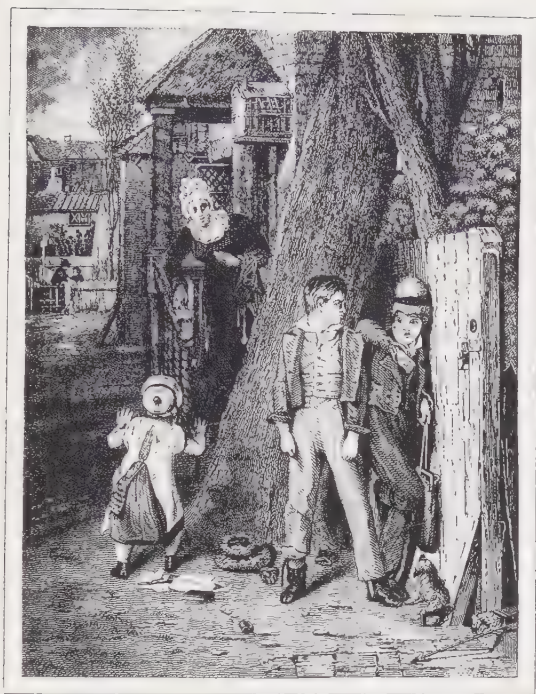
"To be sold by G. Duyckinck, The Plan of the City of New York, showing the several Wards, Streets, Lanes and Allies, Churches, Meeting Houses, Markets, etc., in the present year. Done from an actual Survey."

NEW YORK GAZETTE, March 3, 1755.

De Bruls' Views of New York

"Philadelphia, October 28, 1762.

"PROPOSALS. For publishing by SUBSCRIPTION. Two different Water Views, and two different Land Views, of the flourishing



Painted by W. M. Ready R.A.

Engraved by J. B. Neagle

THE WOLF & THE LAMB.

Published by T. T. Ash, Philad^a

THE WOLF AND THE LAMB
ENGRAVED BY
JOHN B. NEAGLE
1796-1866

NOTES AND QUERIES

City of New York. The Editor and Engraver has taken great Pains, and been very exact in laying down these Four beautiful Prospects, with which the City presents itself to the Eye of every judicious Beholder. He hopes to meet with Encouragement from all Gentlemen and Ladies, &c. especially, as nothing of this kind ever has been undertaken before by any Body in this Part of the World.

"CONDITIONS OF SUBSCRIPTION

- "1. These above-mentioned Four different Views, with the respective References in English, High Dutch and Low Dutch, will be curiously engraved on a Copper Plate 21 by 12 Inches each, and printed on best large Paper.
- "2. A Plan of the Streets of this City, with their respective Names, will also be neatly engraved on another Copper Plate, and printed on best large Paper.

"Subscriptions are taken in by Mr. Matthew Clarkson, Mr. William Dunlap, Mr. William Bradford, and David Hall, in Philadelphia, and by Michael De Bruls., Publisher and Engraver of the above Plates, at the lower End of New Street, next door to Col. Thodey's, in New York.

"Michael De Bruls."

PENNSYLVANIA GAZETTE, Nov. 11, 1762.

James Turner's Map of Nova Scotia, etc.

"Philadelphia, October 10, 1759.

"TO-MORROW will be published by JAMES TURNER, Engraver. Two doors above the Sign of Admiral Boscawen, in Arch-Street. Handsomely embellished, and printed on the best Paper. The second Edition (with very large Additions, Corrections and Improvements) of A Map of Nova-Scotia and Parts adjacent; wherein is (now) accurately described, Part of New-England (from Boston Northeastward) Nova-Scotia, its true

AMERICAN ENGRAVERS

Extent, Boundaries, and Fishing Banks; the Islands of Cape Breton, St. Johns, Antioisti, and New Foundland; the great River of Canada, or St. Lawrence, with Orleans, Crudre, and the other Islands that lie in it. Showing also, all the various Communications, by Means of the River Ristigochi, St. John's, Penobscot, Kenebeck, Chaudiere etc. between Quebec, and other Places situate on St. Lawrence River, on the North across the lands, with the Gulf of St. Lawrence on the East, the Bay of Fundy and Atlantic Ocean on the South, The English Forts and Settlements, and the Seats of the (pretended Neutral) French Inhabitants in Nova Scotia; with every thing else worthy of Notice, or that may serve to give a true Idea of the Situation, and connection of the several parts of that Country, and of the Advances and Operations, of his Majesty's Troops that have been, or now are employed in those Parts.

"Also in a vacant Part of the Plate are inserted the following (more particular) Draughts of the principal Places, that are situate within the Bounds of this Map, viz. 1st. The Situation of Halifax. Draught of Chebucto Harbour, &c. 2d. A Plan of the Town of Halifax. 3d. A Plan of Quebec. 4th. A Plan of the Post and Fortress of Louisbourg, with the English Work raised against it in 1745. 5th. a neat View of the Town of Boston..

"PRICE HALF A DOLLAR.

"NOTE. The Western Part of this Map contains the same Places that are contained in the Eastern part of A general Map of the Middle British Colonies, published by the late ingenious and accurate Mr. Lewis Evans, and as this Map begins with the Eastern Limits of that, and proceeds Eastward from it, as far as to include the Streights of Bell Isle, it may serve as a supplement thereto; and those two Maps together afford an entire View of all the Places on this Continent, that have been, or now are the Objects, or Scenes of any military Operations. Mr. Evans Map may be had at the same Place.

"Said Turner continues the Engraving Business, in all its

NOTES AND QUERIES

Branches, on Metals, where Gentlemen may be served with Work, according to their different Fancies or Occasions, either in the neatest or cheapest Manner."

THE PENNSYLVANIA JOURNAL, Oct. 11, 1759.

Heap's Prospect of Philadelphia

"JUST published and to be sold by Garret Noel, Bookseller in Dock Street, A large and curious Plan of the City of Philadelphia, taken by George Heap from the Jersey Shore, under the Direction of Nicholas Skull, Surveyor General of the Province of Pennsylvania. This fine Perspective contains Four Sheets on Imperial Paper. Price Three Dollars in Sheets."

NEW YORK GAZETTE, March 17, 1755.

St. Memin Portraits

"PHYSIOGNOTRACE. Likenesses Engraved. The subscriber begs leave to inform the public that he takes and engraves portraits on an improved plan of the celebrated Physiognotrace of Paris and in a style never introduced before in this country. A great number of portraits of distinguished persons who honoured the artist with their patronage in New York, may be seen at S. Chaudron's . . . or at the subscriber No. 32, south Third street. He delivers with the original portrait the plate engraved and twelve copies of the same.

"St. Memin.

"Philadelphia, January 8."

CLAYPOOLE'S ADVERTISER, Phila., Jan. 8, 1799.

Savage's David Rittenhouse

"AT No. 41 Chestnut St. J. Ormerd, may be had, just published, a striking likeness of Dr. Rittenhouse, in mezzotinto,

AMERICAN ENGRAVERS

painted by Mr. Peale, and engraved by Mr. Savage. Price 3½ dollars."

CLAYPOOLE'S AMERICAN DAILY ADVERTISER,
Phila., Jan. 4, 1797.

Eckstein's Monument to General Washington

"PROPOSALS. For Publishing by Subscription An Engraving Representing a Monument of General Washington. By John Eckstein. Formerly historical painter and Statuary to the King of Prussia.

"DESCRIPTION OF THE PLATE:

"GENERAL WASHINGTON is represented in a statue, intended to imitate white statue marble, standing upon a granite pedestal, in a commanding attitude, with a truncheon in his right hand. At his feet are the fasces, entwined with the olive branch, emblematical of the power of union, through which peace was achieved after the surrender of Cornwallis at Yorktown, the occurrences of which are seen in the background. The port blockaded by the French fleet, the redoubt charged, and the British army surrendering. Upon the tables are inscribed the words—'first in war, first in peace, and first in the hearts of his countrymen.'

"Size of the plate 19 inches by 26 inches. The subscription for the engraving in the sheet is six dollars, payable upon delivery."

POULSON'S ADVERTISER, Phila., Feb. 19, 1806.

THIS print was actually published March 8, 1806.

G. Washington—by C. W. Peale

"A MEZZOTINTO Print of His Excellency General Washington, done by Charles Wilson Peale, of Philadelphia, from a portrait



BEATRICE.

BEATRICE
ENGRAVED BY
JOHN CHENEY
1801-1885

NOTES AND QUERIES

which he has painted since the sitting of the Convention, is now completed: the likeness is esteemed the best that has been executed in a print: This is one of an intended series of prints, to be taken from Mr. Peale's collection of illustrious persons, distinguished in the late revolution. Those of His Excellency Doctor Franklin and the Honorable the Marquis de la Fayette, have been already published. The price of these prints, in a neat oval frame (the inner frame gilt) is two dollars each; or one dollar for the print only; and a large allowance will be made to those who purchase to sell again. Apply to Charles W. Peale, at the corner of Third and Lombard-streets, Philadelphia."

PENNSYLVANIA GAZETTE, Sept. 26, 1787.

"OF His Excellency George Washington, Esq: A new Impression in Metztinto; From the original Picture belonging to the State of Pennsylvania: Poster size, i.e. 14 Inches by 10 Inches, exclusive of the Margin; Price Two Dollars, or the Value thereof in current Money; or Six Pounds per Dozen to Shop-Keepers, or Persons going abroad. Any Persons wanting the said Prints will apply to Charles W. Peale, At the Corner of Third and Lombard-streets."

PENNSYLVANIA GAZETTE, Jan. 3, 1781.

Washington Family—Savage

"PHILADELPHIA, March 19. An elegant Engraving, 20 by 26 inches, executed by Savage from an original picture, painted by himself, is just published. The Print represents General Washington and his Lady (two capital likenesses), sitting at a table on which lies a plan of the Federal City. A perspective view of the river Potomac and of Mount Vernon, forms an agreeable and appropriate embellishment in the picture. The whole is executed

AMERICAN ENGRAVERS

in a style evincive of the rapid progress of an elegant art, which has hitherto been in a very crude state in this country."

PENNSYLVANIA GAZETTE, Phila., March 21, 1798.

George and Mrs. Washington

"NEW American Publications may be had at Robert Bell's Book Store, Third-street; at Joseph Cruikshank's, Francis Bailey's, Printers, and at William Prichard's Book-store, etc.

"Beautiful Engravings of that most illustrious General and Patriot, his Excellency George Washington, Esq. and Commander in Chief of the Armies of the United States of America, and his Lady; may be had at the above Places."

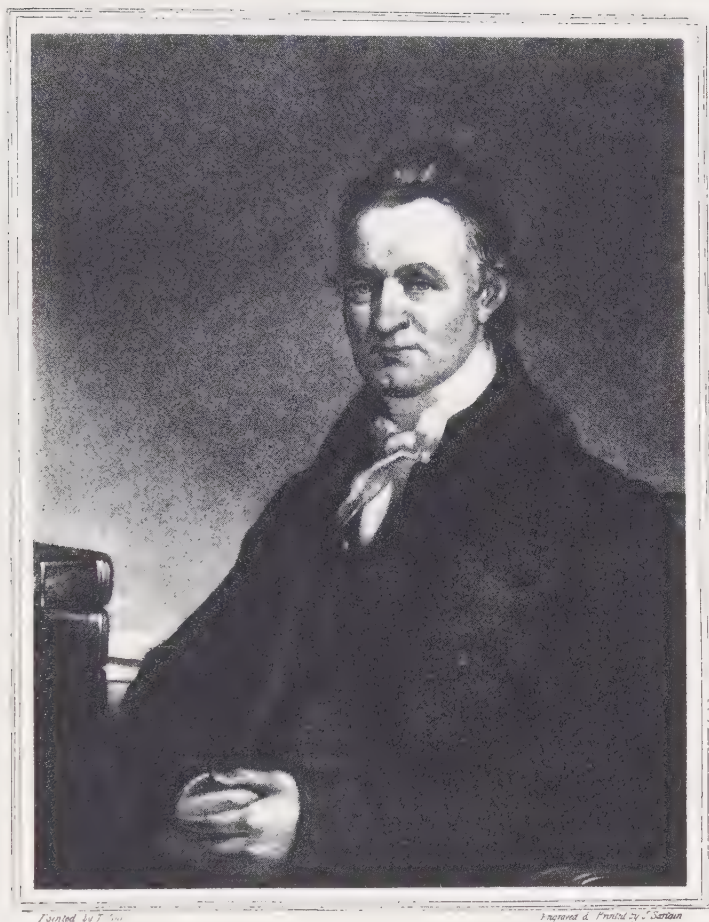
PENNSYLVANIA GAZETTE, May 14, 1783.

Six Representations of Warriors

"THIS day are published Proposals for printing by Subscription —The Gentlemen and Ladies Military Closet Furniture, consisting of six Representations of Warriors, who are in the Service of their Majesties the King of Great Britain and the King of Prussia, Designed after the Life with a Description as expressed in the Proposals, which may be had gratis at the following places; where subscriptions are taken by Alexander Colden, Esq., at the Post Office; Mr. Samuel Parker, in Beaver St.; Mr. Joseph Woodruff, Limner in Dock St.; Mr. Michel de Bruls, Engraver, at Mr. Furer, Silver Smith in French Church Street; Mr. Elisha Galludet (sic) Engraver in South St.; Hugh Gaine, Printer, etc., . . . and at Mr. Winter in Broad Street where the Prints may be seen."

NEW YORK MERCURY, March 5, 1759.

WHO were these "Warriors" and were they engraved by de Bruls or Gallaudet? The "Mercury" of July 30, 1759, says



Mr. Chauncey.

HON. CHARLES CHAUNCEY
ENGRAVED BY
JOHN SARTAIN
1808-1897

NOTES AND QUERIES

that "five of the above plates are finished and the sixth is actually engraving." The publisher was apparently an army officer; the last notice is dated at Fort Stanwix; and the notice states that "Urgency of the Service requires the Editor of the above Prints to be at his Station."

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TO
ENGRAVINGS DESCRIBED

WITH CHECK-LIST NUMBERS AND
NAMES OF ENGRAVERS
AND ARTISTS

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		<i>Ellis</i>	969
	<i>Reynolds</i>	<i>Hoogland</i>	1422
	<i>Reynolds</i>	<i>Leney</i>	1762
	<i>Reynolds</i>	<i>Longacre</i>	1990
		<i>Longacre</i>	1980
	<i>Reynolds</i>	<i>Neagle</i>	2304
	<i>Reynolds</i>	<i>Pelton</i>	2492
		<i>Pekenino</i>	2445
		<i>Poupard</i>	2551
		<i>Seymour</i>	2874
		<i>Steel</i>	3006
Goodall, Mrs.	<i>DeWilde</i>	<i>Leney</i>	1763
Goodrich, Jesse W.		<i>Pelton</i>	2493
Gough, Miss	<i>Graham</i>	<i>Leney</i>	1764
Governor's Guard	<i>Clay</i>	<i>Childs</i>	364
Grafton, Joseph	<i>Goodrich</i>	<i>Annin & Smith</i>	93
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Grand Chartreuse		<i>Harrison</i>	1307-8
Gray, Thomas		<i>Longacre</i>	2135
		<i>Pekenino</i>	2446
		<i>Tiebout</i>	3172
Gray's Ferry, Pa.	<i>Lehman</i>	<i>Steel</i>	3027
	<i>Peale</i>	<i>Trenchard</i>	3290-91
Green Hill, Pa.	<i>Hoffman</i>	<i>Hill</i>	1405
Green, Samuel		<i>Pelton</i>	2494
Green, Mr.		<i>Seymour</i>	2875
Greene, Nathaniel	<i>Peale</i>	<i>Edwin</i>	701, 773
	<i>Peale</i>	<i>Gimbrede</i>	1052
	<i>Bonnetheau</i>	<i>Longacre</i>	1993
		<i>Neagle</i>	2298
		<i>Norman</i>	2334
		<i>Tisdale</i>	3252-53
		<i>Trenchard</i>	3274
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Greenwoods, Conn.		<i>Trenchard</i>	3292
Grenoble, France		<i>Kearny</i>	1587
Grenville, George		<i>Haines</i>	1202
Grey, Miss		<i>Ellis</i>	976
Grey, Lady Jane		<i>Jocelyn</i>	1539
	<i>Northcote</i>	<i>Longacre</i>	1991
Griffin, E. D.	<i>Wood</i>	<i>Leney</i>	1766
Griswold, Alexander V	<i>Inman</i>	<i>Dodson</i>	491
	<i>Thomson</i>	<i>Longacre</i>	1992
Grove, Henry	<i>Woolaston</i>	<i>Leney</i>	1767
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		<i>Cook</i>	431
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	<i>Field</i>	<i>Fairman</i>	988
	<i>Trumbull</i>	<i>Field</i>	1000
	<i>Robertson</i>	<i>Graham</i>	1163
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		<i>Jones</i>	1515
		<i>Middleton</i>	2272
	<i>Robertson</i>	<i>Prud'homme</i>	2576
	<i>Robertson</i>	<i>Rollinson</i>	2709
		<i>Rollinson</i>	2710
	<i>Robertson</i>	<i>Tanner</i>	3092
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Hampden, John		<i>Prud'homme</i>	2578
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		<i>Norman</i>	2335
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		<i>Revere</i>	2668
		<i>Seymour</i>	2871
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Hannum, William	<i>Graham</i>	<i>Leney</i>	1771
Hanson, Alex. Contee	<i>Jarvis</i>	<i>Edwin</i>	774
Haralson, H. A.		<i>Kelly</i>	1604
Harlan, R.	<i>Eicholtz</i>	<i>Pekenino</i>	2447
Harmon, Daniel Wm.	<i>Schroeder</i>	<i>Leney</i>	1772
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	<i>Hoit</i>	<i>Pelton</i>	2496
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Hawkesworth, John		<i>Edwin</i>	776
Hayne, Robert Y.	<i>Longacre</i>	<i>Longacre</i>	1997
Heath, William		<i>Norman</i>	2336
	<i>Williams</i>	<i>J. R. Smith</i>	2922
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	<i>Pine</i>	<i>Prud'homme</i>	2579
Hell-Gate, N. Y.	<i>Shaw</i>	<i>Hill</i>	1343
	<i>Barr</i>	<i>Tiebout</i>	3210
Helmuth, J. H. C.	<i>Otis</i>	<i>Goodman & Piggot</i>	1139
Helvetius		<i>Clark</i>	401
Hemans, Felicia		<i>Pelton</i>	2499
Henderson, Mr.	<i>Ramberg</i>	<i>Leney</i>	1774
Henley, John	<i>Woolaston</i>	<i>Leney</i>	1775
Henlopen Lighthouse		<i>Trenchard</i>	3293
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		<i>Kearny</i>	1566
		<i>Longacre</i>	1998
		<i>Morse</i>	2278
Henry, Patrick	<i>Sully</i>	<i>Leney</i>	1776
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		<i>Scot & Allardice</i>	2858
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Heseltine, James		<i>Leney</i>	1779
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Heyward, Thomas		<i>Longacre</i>	1999
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		<i>Scoles</i>	2785
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Hiscox, Thomas		<i>Okey</i>	2371
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	<i>Paradise</i>	<i>Paradise</i>	2400
Hoboken, N. J.	<i>Birch</i>	<i>Birch</i>	199
Hodgkinson, John	<i>Groombridge</i>	<i>Leney</i>	1780
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Holcombe, Henry		<i>Edwin</i>	778
		<i>Folwell</i>	1006
Holley, Horace	<i>Stuart</i>	<i>Kelly</i>	1606
Hollis, Thomas	<i>Pelham</i>	<i>Pelham</i>	2466
Holman, Mr.	<i>Graham</i>	<i>Leney</i>	1781
Holmes, Henry		<i>Longacre</i>	2001
Holyoke, Edward		<i>Pelham</i>	2467
Homer	<i>Leslie</i>	<i>Edwin</i>	779
		<i>Johnston</i>	1487
		<i>Leney</i>	1782
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Hook, Theodore E.		<i>Yeager</i>	3421
Hoole, John		<i>Maverick</i>	2207
Hooper, William	<i>Pelham</i>	<i>Pelham</i>	2468
Hopkins, Samuel		<i>Reed</i>	2652
Hopkinson, Francis	<i>Pine</i>	<i>Longacre</i>	2002-3
	<i>Pine</i>	<i>Longacre-Nesmith</i>	2317
Horace		<i>Rollinson</i>	2711
Horne, George		<i>Gimbredé</i>	1054
	<i>Oliver</i>	<i>Longacre</i>	2604
Horry, Elias	<i>Frazer</i>	<i>Longacre</i>	2005
Horry, Mary Shubrick	<i>Frazer</i>	<i>Longacre</i>	2006
Horry, Thomas	<i>Frazer</i>	<i>Steel</i>	3008
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Howard, John Eager	<i>Harding</i>	<i>Prud'homme</i>	2580
Howe, Ad. Richard		<i>Tanner & Co.</i>	3112
Hubbard, Nehim	<i>Shumway</i>	<i>Jocelyn</i>	1540
Hudson, Seth		<i>Hurd</i>	1475
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	<i>Robertson</i>	<i>Graham</i>	1172
	<i>Fraser</i>	<i>Hill</i>	1341
Hudson Highlands		<i>Hewitt</i>	1319
<i>Hudson, U. S. Frigate</i>		<i>Bennett</i>	146
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Hugh Capet		<i>Galland</i>	1021
Hughes, John	<i>Kneller</i>	<i>Leney</i>	1784
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	<i>Stuart</i>	<i>Graham</i>	1165
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Hull, Mr.	<i>DeWilde</i>	<i>Leney</i>	1785
	<i>Roberts</i>	<i>Leney</i>	1786
	<i>Graham</i>	<i>Leney</i>	1787
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	<i>Reynolds</i>	<i>Longacre</i>	2007
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Humphrey, David	(Medal)	<i>Maverick</i>	2258
Hunt, James H. Leigh		<i>Edwin</i>	783
	<i>Severn</i>	<i>Prud'homme</i>	2582
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Huntington, Samuel		<i>Longacre</i>	2008
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	<i>Hurlstone</i>	<i>Pelton</i>	2502
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Ilay		<i>Seymour</i>	2890
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	<i>Livingston</i>	<i>Tiebout</i>	3211
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Ingalls, William	<i>Williams</i>	<i>Lavigne</i>	1675
Ingham, Samuel D.	<i>Longacre</i>	<i>Longacre</i>	2010
Inglis, James	<i>Wood</i>	<i>Throop</i>	3156
Irving, Edward		<i>Jocelyn-Munson</i>	1541
Irving, Washington	<i>Newton</i>	<i>Annin & Smith</i>	94
	<i>Leslie</i>	<i>Danforth</i>	444-45
		<i>Kneass</i>	1649
		<i>Willard</i>	3374
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Iturbide, Augustin de		<i>Durand</i>	599
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		<i>Edwin-Murray</i>	855
	<i>Dodge</i>	<i>Danforth</i>	446
		<i>Dearborn</i>	474
	<i>Vanderlyn</i>	<i>Durand</i>	600
	<i>Wood</i>	<i>Fairman & Childs</i>	989
	<i>Wheeler</i>	<i>Gimbrede</i>	1055-57
		<i>Goodman & Piggot</i>	1140
	<i>Wood</i>	<i>Harrison</i>	1287
		<i>Kearny</i>	1568
		<i>Kelly</i>	1607
	<i>Earl</i>	<i>Longacre</i>	2014, 2020
	<i>Sully</i>	<i>Longacre</i>	2012
	<i>Wood</i>	<i>Longacre</i>	2015, 2018
	<i>Longacre</i>	<i>Longacre</i>	2013, 2016-17
		<i>Longacre</i>	2011, 2019
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	<i>Wood</i>	<i>Maverick</i>	2209
		<i>Moore</i>	2276
	<i>Jarvis</i>	<i>Phillips</i>	2541
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		<i>Tanner & Co.</i>	3111
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Jackson, James	<i>Robertson</i>	<i>Maverick</i>	2210
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	<i>Stuart</i>	<i>Leney</i>	1789-90
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	<i>Stuart</i>	<i>Tiebout</i>	3179
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Jefferson, Joseph	<i>Neagle</i>	<i>Edwin</i>	785
		<i>Johnston</i>	1488
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Jefferson, Thomas	(Caricature)	<i>Akin</i>	18
	<i>Peale</i>	<i>Akin & Harrison</i>	17
	<i>Peale</i>	<i>Edwin</i>	787
	<i>Stuart</i>	<i>Edwin</i>	789
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		<i>Gridley</i>	1180
		<i>Harrison</i>	1288
	<i>Otis</i>	<i>Kelly</i>	1608
	<i>Stuart</i>	<i>Longacre</i>	2021-23
		<i>Longacre</i>	2025
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	<i>Smith</i>	<i>Maverick</i>	2212
	<i>Otis</i>	<i>Neagle</i>	2306
	<i>Stuart</i>	<i>Pelton</i>	2504
		<i>Pelton</i>	2530
		<i>Rawdon</i>	2637
	<i>Savage</i>	<i>Savage</i>	2746
		<i>Scoles</i>	2787
		<i>Tanner</i>	3094
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Jenkins, John		<i>Leney</i>	1791
		<i>Maverick</i>	2213
Jenyns, Soame		<i>Houston</i>	1459
Jerningham, Edward	<i>Buck</i>	<i>Leney</i>	1792
Jerusalem	<i>Craig</i>	<i>Kelly</i>	1634
	<i>Craig</i>	<i>Main</i>	2164
Jesus Christ		<i>Gimbrede</i>	1106
	<i>Correggio</i>	<i>Paradise</i>	2416
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		<i>Durand</i>	666
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White, Rev. William	<i>Inman</i>	<i>Dodson</i>	505
	<i>Stuart</i>	<i>Edwin</i>	911
	<i>Otis</i>	<i>Otis</i>	2383
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		<i>Snyder</i>	2995
Whitney, Eli	<i>King</i>	<i>Hoogland</i>	1435
Wickliffe, John		<i>Snyder</i>	2995
Wignell, Mr.		<i>Dunlap</i>	550
Wignell, Anne Brunton	<i>Dunlap</i>	<i>Edwin</i>	913
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		<i>Gimbrede</i>	1102
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		<i>Johnston</i>	1498
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